The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 18, 1920 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

Everybody admits it's
a sensational hit.
Everybody's right!

Peggy

That's why everybody
is singing "Peggy"

By HARRY WILLIAMS
and NEIL MORET

The Ziegfeld
Follies Song Hit

My Baby's Arms

A marvelous natural
double song

By JOE McCARTHY
and HARRY TIERNEY

BUFFALO
485 Main Street
DETROIT
213 Westward Ave.
PROVIDENCE
511 Caesar Misch Bldg.
INDIANAPOLIS
122 Pembroke Arcade
CINCINNATI
710 Lyric Theatre Bldg
KANSAS CITY
Gayety Theatre Building
PITTSBURGH
312 Camerphone Building
LOS ANGELES
836 San Fernando Building
MINNEAPOLIS
216 Pantages Theatre Bldg.
SEATTLE
301 Chickering Hall
TORONTO
193 Younge Street

PHILADELPHIA
Globe Theatre Building,

SAN FRANCISCO
PANTAGES BLDG.

A sure fire hit!

Ching-A-Ling's Jazz Bazaar

Full of pep and easy to sing

By HOWARD JOHNSON
and ETHEL BRIDGES

If it's laughs you're
after, try this!

It's The Smart Little Feller

That Stocked Up His Cellar
That's Getting the
Beautiful Girls

Eddie Cantor's new hit in the
"Ziegfeld Follies"

By GRANT CLARKE
and MILTON AGER

LEO. FEIST, INC.
711 SEVENTH AVE.
NEW YORK
CHICAGO
G.O.H. BUILDING

BOSTON
181 TREMONT ST.

ST. LOUIS
Calumet Building

NEW ORLEANS
115 University Pl.

CLEVELAND
Ellastone Building

MILWAUKEE
134 Grand Avenue

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyright, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, FEBRUARY 18, 1920 | VOLUME LXVIII—No. 2 Price, Fifteen Cents, $5.00 a Year

SHUBERT BOX-OFFICE MEN BEING DISCIPLINED IN BOSTON

Are Called "Chain Gang" as They Trundle Boxes to Head Office for Morning Count-up—Ed Smith Quits and Toxen Worm Replaces Him

BOSTON, Feb. 16.—Behind the resignation of Edward D. Smith, local general representative of the Shubert theatres, which was announced here today by J. J. Shubert, is some reported ill-feeling that sprang up between Smith and his erstwhile employer over the introduction of a new count-up system at the various houses.

Smith's resignation was announced here today in the following brief statement issued by J. J. Shubert just previous to the latter's departure for New York: "Edward D. Smith, general representative of the Shubert theatres in Boston, comprising the Boston Opera House, the Shubert, the Wilbur, the Plymouth and the Majestic, has resigned on account of ill-health. He expects to leave soon for southern California to join his wife. Mr. A. Toxen Worm is to succeed him immediately."

When asked to comment about his resignation, Smith emphatically declared that he had nothing to say on the matter.

However, Jake Shubert's statement, in which he attributes Smith's resignation to ill-health, is not taken seriously in theatrical circles. In fact, it is common knowledge in this city that the recent resignation in New York of Ralph Long, for years general manager of the Shubert offices, but who returned to the fold later on, was due in a large measure to the same count-up system, which was introduced in New York over his strenuous objections.

The system of carrying the ticket boxes each night from the Shubert theatres to the Shubert offices here, where the boxes remained sealed over night and were opened the following morning, the tickets being counted in the presence of the house and show managers, was introduced here a short time ago, and is known to have aroused considerable resentment on the part of the box office men. Intimate friends of Smith declare that he demurred against the system on the ground that it was a direct imputation against the integrity of himself and the box office men, against whom he had no cause for complaint.

A private detective named Feinberg was placed in charge of what has come to be facetiously termed the "chain gang" system, by reason of the nightly parade of ticket boxes to the Shubert offices.

Recently, within the last two weeks in fact, several show managers are reported to have balked at the system and refused to have the tickets counted at any other place than the theatre. Among these are Rod Wagner, manager of "The Deep Purple" at the Majestic, who refused to comply while his show played at that house, and was successful in his refusal. Tom Regis, manager of the Charlotte Greenwood show, "Linger Longer, Letty," carried the ticket box to his hotel and notified Feinberg that if he wanted to count up he could come to his room at 11 o'clock the next morning and do so. John Montague, manager of the Woods' show, "Too Many Husbands," issued an ultimatum to Feinberg to the effect that the tickets would be counted at the box office or not at all. They were counted at the box office, says report.

Recently, too, the managers and box office men in houses other than the Shuberts, have watched the Shubert men trundle the boxes through Tremont street, and have derided and even lightly snowballed the "Shu-beauts," as they have been called.

Managers and box office men in the other theatres declare that the resignation of Smith, who is one of the most popular theatrical men in Boston, has created a situation which bodes no good for the Shubert interests in the Hub. They say that the methods adopted by the Shuberts will be aired publicly, the Shubert box office men themselves, those who will not resign, will lend themselves to invidious propaganda aimed to prejudice the local theatre-going public against the Shubert theatres. And, if that fails to bring the desired result, other methods will be resorted to.

It is not thought likely that the presence here of Mr. Worm, as successor to Smith, will in any way calm the ruffled waters of discontent that the action of the Shuberts is reported to have stirred.

"PLUGGER" AND ACTOR FIGHT

Billy Abrams, an actor, has brought action against Sam Mitnick, a Remick song "plugger," charging assault, through his attorney, Max Wieder, of Zodikow and Weider, 309 Broadway. The trial will be held before Magistrate Nolan in the West 54th Street Court.

Recently Abrams, accompanied by a friend, went into Remick's to rehearse a number. Mitnick and Abrams got into conversation, and, according to Abrams, Mitnick claimed that Abrams did not sing a certain number belonging to the Remick firm, when Abrams was working with an act known as "Broadway Echoes," at the Audubon Theatre some time ago. Abrams claimed he did sing it.

The argument then ended, and Abrams rehearsed his number. As he was about to leave the building, however, he claims that Mitnick accosted him and after talking to him, suddenly hauled off and hit him, with the result that two teeth were knocked from the front of Abrams' mouth.

According to Mitnick's friends at Remick's, Abrams struck the first blow.

Abrams placed the case in the hands of his attorney the same evening, with the result that Mitnick was handed a summons on Tuesday afternoon, at Remick's.

WARDELL SHOW GOT $12,000

"My Golden Girl," the Victor Herbert musical show at the Nora Bayes Theatre, played to $12,100 last week, its second at this house, an increase of $3,700 over the first week, when the show, which is Harry Wardell's initial production, played to $8,400.

The increase in business last week bodes well for the show's remaining in New York, for if it can gather more than $10,000 a week at the Nora Bayes, called a "cloud" house, that has come into its own only through the scarcity of houses located nearer the earth, there must be something about the show that has drawing power, that something being the Herbert name and score, and, maybe, the fame achieved by the chorus girl, Jeannette Dietrich.

Incidentally, it is reported that Marie Carroll, who has the principal feminine role in the show, piqued at the extraordinary attention the little show girl is receiving, is threatening to, or else already has, handed in her notice.

CABARET PERFORMER HELD

SCRANTON, Pa., Feb. 12.—Ralph Dexter, a cabaret musician, was arrested here today as he was climbing aboard a train for Philadelphia. When arrested he had with him two travelling bags containing silks valued at $1,000, alleged to have been stolen from the New York Waist Shop, of this city.

Two young women, sales ladies in the silk shop, were arrested a few hours after Dexter. When their rooms were searched, the police say they found large quantities of silks, also alleged to have been stolen. The detectives at first arrested Dexter for the theft of a banjo valued at $150, and then found the silks.

Dexter had admitted himself to the store with a skeleton key, it is said, and, according to the police, the janitor saw him come out carrying the two travelling bags.

HOTEL HAS ACTOR JAILED

BUFFALO, Feb. 13.—George Hettel, twenty-three years old, an actor whose home is in El Paso, Tex., has been sent to the penitentiary for four months here for defrauding the Statler of a bill for $76.55.

Hettel and his wife registered at the hotel several weeks ago. On Feb. 4 Hettel went to the clerk and said he was unable to pay his bill. The police were called and the actor was arrested.

It was claimed by Hettel that he did not attempt to abscond without paying his bill. He told the police he had $250 when he registered at the hotel, but when he was arrested he had only a few dollars. Hettel refused to tell Judge Woltz what he had done with the $250.

FRIARS MADE $19,260

The total receipts of the Friars' Frolics, recently held at the Lexington Theatre, were $31,862.82. The expenses amounted to $12,602, leaving a balance net profit of $19,260.82, in addition to scenery and properties which they have on hand for future Frolics, valued at $1,646.

"THE CLIPPER" WILL BE DELAYED

"The Clipper" will not reach the newsstands or subscribers next week until Thursday, owing to the fact that Washington's Birthday will be celebrated next Monday, when all printing establishments will be closed.

ADMITS STEALING $4,850

MONTREAL, Can., Feb. 14.—Charles E. Chapman pleaded guilty here this week to the theft of $4,850, before Judge Bazin, and was remanded until Feb. 19 for sentence.

It is alleged that Chapman, who was cashier for the Vitagraph Company, Limited, had made defalcations over a period of one year, during which he used the money for gambling on horse races. The money was secured through forged checks on the company and also by the manipulating of the bank accounts. The accused was arrested on Jan. 10 on the complaint of the manager of the firm and the National Security and the Globe Indemnity bonding companies.

T. & D. BORROW $450,000

SAN FRANCISCO, Feb. 16.—The Turner and Dahnken Company, who are to build a new theatre on Fourth Street, adjoining the California, has borrowed $450,000 from two banks. A loan of $250,000 was granted by the San Francisco Saving and Loan Society and The Union Trust Company has loaned the firm $200,000.

This last company is the treasurer for the Investors Realty Company. As the money was borrowed for building purposes, it is understood that it will be used in the construction of their new theatre.

"WHAT'S IN A NAME" READY

"What's in a Name," the new John Murray Anderson musical production, now in course of rehearsal, and which was scheduled to open at the Greenwich Village Theatre March 5, is now to open at Poli's Theatre, Washington, during the week of March 1.

The show will journey to Washington March 1, which is on a Monday, but will continue rehearsing at the theatre until Thursday of that week, on which night it will be given its initial presentation.

SHUBERTS BOOK SAM HARRIS SHOW

BOSTON, Feb. 16.—Much comment was aroused in local theatrical circles when it became known this week that Sam Harris has booked his new production, "Honey Girl," into the Park Theatre, beginning Feb. 22, the house being operated by the Shuberts. Harris, heretofore, has always been a staunch K. and E. supporter, and whether this unlooked for action is to be taken as a move to the Shubert side of the fence is causing considerable speculation.

"FRIDAY THE 13th" LUCKY

WORCESTER, Feb. 14.—Friday, the 13th, may be considered by a lot of people as unlucky, but nobody can impress John Ferris, property manager at the Worcester Theatre, that this is so. He said tonight he considers it his lucky day. He became the father of twins yesterday, boys at that, he told his friends today.

"My lucky day," is the brief way he has of expressing it.

"JEST" DID $500,000 GROSS

John Barrymore's starring vehicle, "The Jest," which will close at the Plymouth Theatre on Saturday night, has taken in at its 257 performances, according to Arthur Hopkins, more than $500,000. Barrymore will shortly open in "Richard III."

CLOSING OF HOTELS CAUSING ROAD PLAYERS MUCH TROUBLE

With Bar Gone Through Prohibition, Former Places That Gave a "Rate" to Show Folk, Have Either Stopped Business or Put Charges Up 200%

Prohibition, through having closed a great number of hotels, and, thereby placing others in the same towns in a position where they can demand heretofore unheard of rates from theatrical folk, is making it very hard for players who are out with road companies. In practically all towns in the South and Southwest, and even up through the Middlewest, the well known "rate" which, for years, has been extended to theatrical people, has been entirely abandoned and most road companies now put up at these hotels at the regular commercial rate.

With the removal of the bar and the heavy revenue that has resulted from its operation, properietors of hostelries in all parts of the country have been deprived of their chief source of income. Prior to the bone-dry ruling, the sale of liquors made it possible for hotel men to offer a reduced rate to troupers, but, with their income out to two-thirds of what it has been in previous years, these same proprietors have found they must resort to a general boost in rates or go out of business entirely. This is true in practically every town where certain hotels have heretofore catered to theatrical patronage.

In scores of towns, many of these hostelries have been forced to close altogether, leaving the remaining hotels no competition and, consequently, affording them an opportunity to increase their rates as they desire. As a result, hotels in towns where there is no longer any competition, have boosted their usual prices of from $1 to $2 a day, to anywhere from $4 to $6 a day. Boarding houses in such towns have also boosted their rates proportionately, making it practically impossible for performers with the smaller one night road companies to find quarters without making considerable of a dent in their weekly salary.

According to reports recently brought in by troupers and agents from the "stick" towns, a number of hotels in the eastern section of the country have been forced to close their doors, entirely, among them being the Hotel American, Bethlehem, Pa.; the Washington House, Chester, Pa.; the Windsor Hotel, Fullerton; and the Werner and Central Hotels, Waynesborough, Pa.

The accommodation condition is so critical in this section that one road company nearly lost a performance recently in Scottsdale, Pa., where members of the company found that three hotels had been closed and most of their time had to be given over to canvassing the various private homes in the town in an effort to secure a night's lodging.

WANT ISMAN PUNISHED

As the result of a judgment amounting to $4,128.52 rendered against him by default in the Supreme Court more than a year ago, Felix Isman, the theatrical and real estate promoter, is now up against a motion pending in the Supreme Court to punish him for alleged contempt.

The plaintiff in the case is Louis Leavitt, who sued Isman on a promissory note of $4,000, made by the latter January 13, 1919. The note was payable forty days after date, but went to protest because of Isman's failure to pay it when due, according to the complaint.

Following the recording of the judgment, an order requiring Isman to appear in the Supreme Court and submit to an examination concerning his ability to pay was obtained from Justice Finch. This order was served on Isman, according to the affidavit of service, August 27, 1919, at his office, 501 Fifth Avenue, and was made returnable September 9 1919.

However, it is now alleged by Leavitt's attorneys, Reiss and Reiss, that Isman failed to present himself, as required, for examination as a result of which, they claim he should be punished for contempt of court.

DEMPSEY WOULD'NT GET MUCH

Jack Dempsey's end of the $500,000 purse for the proposed Carpentier fight figured out last week by William H. Edwards, Collector of Internal Revenue, and, after the normal tax of $500,000, which is $40,000, is deducted, and the surtax on that sum, which is $263,510, is also taken out, the champion would receive but $195,650.

NELLIE BOOTH MARRIES

PITTSBURGH, Feb. 13.—Nellie Booth Long, known to the profession as Nellie Booth, a distant relative of the well-known Booth family, was married here last week to James Simpson McLaughlin, her leading man. McLaughlin is also Miss Booth's associate manager of the Kenyon Theatre here.

"VILLAGE FOLLIES" GETS HOUSE

Murry Anderson will bring his new edition of the "Greenwich Village Follies" into the Maxine Elliott Theatre on Monday, March 5.

HILL'S LATEST SHOW IS GOOD

PATERSON, N. J., Feb. 12.—As a result of the after affects of the storm, Gus Hill's latest theatrical venture, "Keeping Up with the Jonses," was forced to cancel the opening afternoon performance at the Lyceum Theatre, when a carload of scenery became side-tracked somewhere between here and Plainfield.

In "Keeping Up with the Jonses," a stage adaptation of the famous Pop Nomand's cartoon by the same name, Hill has presented his best production. A capable cast handle the characters well and an enjoyable plot has been provided, interspersed with a variety of musical numbers.

In addition to this, the show has been tastefully mounted, and is further enchanted by a well chosen chorus, which is almost the cause of a break in the marital relations of Aloysius and Clarice, his wife.

Some of the song hits of the evening were, "Pay Day Evening," "Pal Like You," "Jimmy" and "Cuba," which serves as a climax to the first act and, incidentally, leads to the opening of the second act, laid in Havana, Cuba.

Supporting James K. Wesley, as Aloysius, were Beatrice Harlow, Billie Robinson, Shepherd King, Harry Brown, B. J. Gleason, Louise Carver, Gray White, Jack Alton, W. F. La Rome, Terence Arnold. Alice Hayne, Gaby Leslie, Marie Freeman, Hilda Cowley, Marion Martin and Frances Norton.

FILM HOUSES PUT IN OPERA

NEW ORLEANS, Feb. 14.—A number of the leading singers of the New Orleans French Opera Company left without positions because of the burning of their theatre here some time ago, have been rescued by the Saenger Amusement Company, which operates a chain of motion picture theatres through Louisiana, Mississippi and Texas.

The amusement company has engaged the singers, and, in addition to "movies," will present grand opera in their theatres at popular prices, starting with the Strand, in this city.

Mons. August Perisse and his wife are already touring the Saenger Circuit. Others who have been engaged and open during the coming week are Mons. Leon Paulus, Miss Mary Cassell, Miss Marguerite Vogel, and M. Arnold Beckett.

WANT MONEY FROM SELWYNS

A suit to foreclose a mechanic's lien, brought against the Selwyns in the Supreme Court, by the builder of the Selwyn Theatre, appeared last week on the calendar of Special Term Part Three, and will probably be reached for trial some time this month. Interest attaches to this suit by reason of the expectation that there will be brought to light at the trial, data concerning the financing and refinancing of the Selwyn Theatre, money for which was furnished, it was reported at the time, by the Shuberts, in return for the Selwyns switching their booking from K & E to the Shubert offices.

The plaintiff in the case is the Jeromel Realty and Construction Company, which claims that the Selwyn Realty Corporation, controlled by the Selwyns, has failed to pay a balance due on construction work amounting to $72,529.02 and an additional sum of 7,353.13 claimed to be due for extra work not included in the building contract. The extra work, according to the complaint, consisted of drilling rock on the site, the complaint reciting that, according to the plans drawn by George Keister, the architect, no rock was indicated on the site. But, after a considerable portion of earth had been removed for foundation purposes, rock was uncovered which had to be drilled away, the drilling process entailing additional expenses as claimed in the lien which was filed December 10, 1917.

Subsequently, the lien was removed, but to effect this, the Selwyns had to file a bond in the sum of $80,000, the bond being required as a guarantee that any judgment that might accrue would be paid. And it is interesting, if not significant, that the individuals, besides the Selwyn corporation and Arch and Edgar Selwyn, who pledged themselves as sureties or guarantors on the $80,000 bond, are Edward J. Bowes, formerly associated with the Selwyns and at present managing director of the Capitol Theatre, Sam H. Harris, and Crosby Gaige, treasurer of the Selwyn corporation, who is said to be the Selwyn's chief financial expert. Incidentally, all of the sureties have since been named as defendants in the suit in an amended complaint which was filed.

For their defense, the Selwyns offer what amounts in substance to a general denial, and, in addition, have entered a counter-claim in which they allege that a total of $112,432.08 is in reality due them from the builder.

It is set forth in the counter-claim that the original agreement for the construction of the theatre, entered into April 9, 1917, between the Selwyn corporation and a builder who afterwards assigned the contract to the Jeromel corporation, called for an outlay of $183,700, but that, before the house was finished, its cost had mounted to $215,776.07, a difference of $32,076.07 more, which the Selwyns claim they had to pay. Then, too, it is claimed that the house should have been ready for occupancy February 1, 1918, but that it was not finished until October 2, 1918, thirty-four weeks later, as a result of which delay the Selwyns claim they lost $2,000 weekly, or a total of $68,000.

Finally, there is enumerated an item amounting to $12,356.01, which the Selwyns claim they had to pay out in refinancing expenses, the alleged delay in finishing the building necessitating the refinancing of the construction work.

However, it is said that the amount of the plaintiff's claim has been considerably diminished since the filing of the suit, by the Selwyn's payment of various sums to the builder, from time to time. This has also led to the report that the suit may be settled before trial.

FINGERS FROZEN; GETS COIN

WATERLOO, Iowa, Feb. 12.—Harley L. Burns, a professional musician, has just received a settlement from the city of a judgment for $9,395, representing a verdict and costs in a damage suit wherein he fell on the icy pavement on a cold night two years ago, and, while lying there had the fingers on both his hands frozen so badly that most of them had to be amputated. As he was a professional musician, he sued the city for $25,000.

BANGOR UNION FIGHT STILL ON

BANGOR, Me., Feb. 12.—The fight between the Bijou and Park theatres and the International Alliance of Stage Employes, which started more than a year ago is still on, despite the efforts of labor leaders to adjudicate the differences. L. G. Dolliver, assistant international president, and John Barry, organizer of the I. A. S. E., recently convened here with managers of both theatres, but failed to bring about a settlement when the latter, it is said, refused to sign the new musicians' contract. In view of this recent twist in the situation, both stagehands and operators must remain "out" until the American Federation of Musicians can adjust their end of the argument.

The trouble started in May, 1918, when the flyman of the Bijou theatre, a member of local 198, I. A. T. S. E. and M. P. M. O. of U. S. and C., was discharged without notice by the manager of that house, after he had refused to rewind films at a remuneration of $3.00 a week. This amount he was to receive in addition to his regular wage as a flyman, of $16.00 per week. Contending that such action on the part of the Bijou manager was a violation of a signed agreement between the latter and the I. A. T. S. E., which stated that an employe must be given a week's notice, with salary, prior to dismissal, a general walkout was declared by all union employes and the fight was on.

During the twenty months that have elapsed, several efforts have been made to bring about a settlement but, as yet, all attempts have resulted in failure.

MENTIONED TO BE OPERA HEAD

Charles L. Wagner, the concert manager, is reported to be slated to succeed John Brown as Eastern manager of the Chicago Grand Opera Company.

When seen at his office, 511 Fifth Avenue, Wagner said that he preferred not to discuss the matter, stating that he would rather have any statement linking his name with the operatic organization come from the executive offices of the company. He did say, however, that Max Pam, who is the Chicago company's attorney, as well as one of its stockholders, issued a statement last week declaring that no one would be chosen to succeed Brown until the operatic season is over.

Wagner is head of one of the best known musical bureaus in this country, being associated with James McSweeney in the bureau which bears both their names. He is the personal manager of John MacCormack, besides directing the concert tours of such well known operatic stars as Galli-Curci, Mary Garden and several others.

WINNINGER IS BANKRUPT

Charles J. Winninger, Blanche Ring's husband, filed a voluntary petition in bankruptcy in the United States District Court last Wednesday. He sets forth the amount of his liabilities as $2,420, while his assets are given as $129. He also includes in his assets, policies of insurance amounting to $10,000.

The principal creditors are: Adolph Winninger, $1,000; H. C. Miner Lithographing Company, who have an action pending against him for the recovery of the money, $1,049, and William Forman, $221.

WILL MANAGE COHAN SHOW

PHILADELPHIA, Feb. 14.—George Asby, who has been connected with the box offices of both the Garrick and Forrest theatres, has been engaged by George M. Cohan and Harrison Grey Fiske, as manager of the play, "The Irresistible Genius," which will star Mrs. Fiske. The play bears the authorship of two Philadelphians, John T. McIntyre and Francis Hill.

DENVER HOUSE DISAPPEARS

DENVER, Feb. 14.—Peter McCourt has torn down the famous old Tabor Grand Opera House to make room for a modern picture playhouse. The Tabor was a noted landmark in Colorado's pioneer days, having witnessed a change from a tiny wide-open mining camp to a prohibition city.

A. E. A. CALLED "INIQUITY ASSO." AND ITS MEMBERS HYPOCRITES

Louis Mann, in Speech in Buffalo, Open Up on Organization That Called Recent Strike, Saying Its Adherents Are Worst Hypocrites "the World Ever Knew"

BUFFALO, Feb. 12.—In an address before members of the Greater Buffalo Advertising Clubs, Louis Mann, appearing here this week in "Friendly Enemies," flayed the Actors' Equity Association, questioned the Americanism of its members and characterized its leaders as "the worst hypocrites the world ever knew."

This address is one of a contemplated series to be given by the actor during his tour of the larger cities in the country.

Mann referred to the actors' union, which recently called a strike, as the "Actor's Iniquity Association," and, in denouncing its leaders, did not hesitate in mentioning names.

"Those members of the theatrical profession who struck in New York, were entirely wrong," he said. "They were licked at the very start, although their leaders haven't admitted it so far. Radicalism was rampant and so prevalent that the poison of power even spread to the stage. Collective bargaining is all right, but when its enforcement is sought by strikes which destroy trade and commerce, it can no longer be regarded as such.

"Among the theatrical profession, there were a few men who sought leadership so they could occupy the spotlight. They found they weren't even tallow dips. When the Actors' Equity Association entered the American Federation of Labor I resigned, because I felt it had become the Actors' Iniquity Association.

"When Frances Wilson, president of the association, and his followers, sought concessions from the managers, they were invited to attend a dinner given them by their employers. It was then that these men, the guests of the managers, said they had come to their employers three years before with their hats in their hands, but that things were different now.

"Mr. Wilson was asked if he wanted the closed shop. He said he didn't know and would have to ask his supporters. But he did state what his followers didn't know then and many don't know now, that the organization was formed to discipline the actors.

"The closed shop is true Bolshevism beyond the Russian breed. The A. F. L. seeks it, and would have had it but for such great Americans as E. H. Gary, of the steel interests. And now the federationist want to tell us how to vote.

"I quit the association because it forgot its obligations. It called upon its men to strike while audiences sat in their seats waiting for plays to begin. The new Actor's Fidelity League was formed to embody all that is good and ethical in the stage, and to its standards have flocked practically all the honored names of the stage.

"There are still some whose ancestral names have been honored remaining outside the fold, but they will see the light some day.

"In the speech of one of the Equity leaders it was declared that the actors' strike is a flame that would 'spread from Petrogard to San Francisco.' Would true Americans support a movement which had its conception in Petrograd? No one thought they would, and they didn't, as the man who made this utterance discovered. He produced a play, and it was a dismal failure."

HAYMARKET SOLD AGAIN

The old Haymarket, on the southeast corner of Broadway and Thirtieth Street, which, ten years ago, was one of the bright spots in New York's all-night life, was last week sold and will be razed to make way for a more imposing commercial structure.

The old dance hall, which abuts the Daly Theatre building, is said to have been built in 1860 as a bath, and as a means of contributing to the cleanliness of this city's people continued for ten or twelve years. In 1872 its character changed when William McMahon opened the building as a dance hall and, for more than thirty years, operated it as such. McMahon retired a wealthy man in 1890 and until 1897 it was conducted as Worth's Museum, which, originally, was conducted in the building that later became Daly's Theatre.

After Worth came Edward B. Corey, who resorted to the former dance hall features and the Haymarket then became one of the big features in the Tenderloin district. Some idea of the wealth incurred from the management of the place is evidenced by the statement that, during the year of 1903, the records showed 1,900,000 paid admissions representing 25 cents tax on week days and 35 cents on Saturdays.

In 1913 the dance hall license was revoked and Corey retired with sufficient of a fortune to buy a fine steam yacht and a big house in Far Rockaway.

ROCK GETS COHAN THEATRE

Billy Rock, anticipating a shortage of playhouses this coming Summer, has grabbed the Cohan and Harris Theatre for himself and will bring his "Varieties of 1920" to this house sometime in July.

"DADDIES" HELD OVER

David Belasco's comedy, "Daddies," has ben held over for a second week at the Montauk, Brooklyn.

BOOK CIRCUS ACTS ROUND WORLD

Arrangements were completed last week by the Wirth-Blumenfeld offices for an interchange of circus acts with foreign circuses, thus guaranteeing desirable acts a world's run. The office at the present time, has, numerous acts under contract which are booked into the leading circus enterprises of this country, the Pubillone Circus in Cuba and South America and the Wirth Brothers' Circus in Australia. By the terms of the new arrangement, the firm will represent the largest circuses in France, Germany, Spain and Denmark.

TENOR HAS PTOMAINE

SAN FRANCISCO, Cal., Feb. 14.—Guiseppe Agostini, leading tenor of the San Carlo Opera Company, and his wife, were both stricken with ptomaine poisoning last week after eating what was supposed to be mushrooms, but what are now believed to have been toadstools.

TRENTON PUTTING IN STOCK

TRENTON, N. J., Feb. 12.—A Summer run of stock will begin at the Grand Theatre early in May, performances to be given by the Joseph Payton Stock Company, which successfully played the Trent Theatre last Summer. The Grand is now a drawing attraction, with burlesque.

"CIVILIAN CLOTHES" KEEPS ON

LOS ANGELES, Cal., Feb. 14.—Although scheduled to close last week, "Civilian Clothes," which has ran for thirty-two consecutive weeks, has had another extension, and has opened its thirty-third week at the Morosco Theatre.

GOING INTO LYRIC

Percy Mac Kaye's play, "George Washington," scheduled to open in Washington, with Walter Hampden as the leading player, will, according to reports, come to the Lyric Theatre about March 1.

WORKERS GUILD GOT $3,000

The Workers' Theatre Guild, which presented three one-act plays at the Princess Theatre last week, closed its week's engagement last Saturday night with receipts totaling less than $3,000.

The theatre was obtained through a 50-50 arrangement with Mrs. Marie Freuehoff, who leased the house for a five-week term some three weeks ago for the purpose of presenting "What Next," the musical play in which society amateurs appeared for charity. The show ran two weeks. Mrs. Freuehoff still has the Princess for two weeks longer.

The Workers' Theatre Guild was organized about six months ago by Wyane Arey, who formerly appeared with Holbrook Blinn and is one of the principal players in the guild playlets. Its purpose, as distinguished from other playlet-presenting dramatic organizations, is to present plays and playlets dealing chiefly with labor and economic conditions; in other words, it is a sort of dramatic propaganda organization.

The players in the organization are, for the most part, regular actors and receive definite compensation for their services. The authors whose plays are presented receive royalties and the organization differs from others of its ilk in that it is being backed by several well known authors.

Its activities were initiated about two months ago at the Provincetown Players' Playhouse in MacDougall Street, where they presented "Suppressed Desires," by Susan Glaspell and George Cram Cook, "The Magnanimous Lover" by St. John Ervine, and "The Girl in the Coffin" by Theodore Dreiser, which is the same bill presented at the Princess last week.

DAVIDOW WANTS COMMISSIONS

Ed Davidow, through his attorney, Samuel W. Tannenbaum, last week began a suit against Jim Barton in the Third District Municipal Court. Davidow alleges that the actor owes him $250 in commissions.

It is Davidow's claim that, acting as manager for Barton, he procured the latter's engagement in the "Passing Show of 1919," at a salary of $400 a week. He says that the actor agreed to pay him 5 per cent of his weekly salary in commissions, and that Barton has failed to pay him for the weeks between October 13, 1919, and January 5 of this year, during which time Barton received 12½ weeks' salary. Beyond the formal general denial, indicated on the papers, Barton's defense has not been filed as yet.

LE MAIRE SUES ACT

Claiming that they owe $105 in commissions, Rufus Le Maire, Inc., has brought an action for breach of contract against Frank Davis and Delle Darnell. Samuel W. Tannenbaum, attorney for the LeMaire corporation, filed the action in the Third District Municipal Court last week.

It is claimed that Davis and Darnell, with their "Bird Seed" act, were engaged to appear in the Shubert "Gaieties" at a weekly salary of $350, out of which they agreed to pay the plaintiff a weekly commission of five per cent.

The act worked in the show six weeks, during which time, it is claimed, Davis and Darnell failed to pay commissions amounting to the sum they are being sued for.

"FLU" CLOSES HILL SHOWS

The "Flirting Princess" and "Puck and Judge" companies, owned by Gus Hill, playing the southern route, were laid off indefinitely last week when the shut-down order resulting from the influenza epidemic in that area forced the cancellation of fifteen days' booking. Both companies have been ordered to return to New York.

LOWE ABROAD FOR DILLINGHAM

That Maxime P. Lowe's recent trip abroad was made for Charles Dillingham, became known last week when it was reported that Lowe has completed arrangements for the bringing over of a number of new foreign acts for next season's Hippodrome show and Dillingham musical comedies.

PITTSBURGH BOOSTING LICENSE

PITTSBURGH, Pa., Feb. 12.—An ordinance which will call for a doubling in the license fee charged amusement places, including theatres and motion picture houses, has been introduced into the city council here and will probably result in an adoption of such a measure, unless a vigorous fight is made by theatre interests.

The proposed ordinance is designed to take the place of the present one, which fixes a minimum fee of $10 a month and a maximum of $50, the amount being determined by the seating capacity. This ordinance was framed when the top price in a movie house was five cents a head and stage performances could be witnessed in most instances for a dollar or less, for choice seats.

In view of this fact, the proposed increase in rates, according to city officials, is justified by the increase in admissions charged by theatres at the present time. The proposed license fee has been framed upon the following scale:

Theatres with seating capacity under 450 and maximum admission price 25 cents or less, $10 a month; capacity over 450 and maximum admission price from 10 cents to $1, $35 a month; capacity of 450 and maximum admission price $1 or more, $50 a month.

EQUITY OFFICES MOVE

The Actors Equity Association last Saturday moved from their old headquarters in the Longacre Building to their new quarters at 115 West Forty-seventh Street, where they have leased a four story, remodeled brown stone structure for a period of five years. The building has been made into up-to-date office quarters.

On the first floor is located a spacious room to be used as a reception hall. The second floor has been divided into several offices, where filing and index departments will be located. On the third floor will be located the council, executive and entertainment committee offices. The building is to be furnished throughout in mahogany. It is hoped that, by the time the lease expires on the present quarters, the proposed Equity club house and theatre will have been completed.

PLAY OPENING POSTPONED

BOSTON, Mass., Feb. 12.—"The Wedding Ring," a new melodrama by Owen Davis, which was to have opened for the first time on any stage last week at the Plymouth Theatre, was postponed owing to the illness of Mr. Crumwell, producer of the piece and player of one of the principal roles. The date of opening has been set for Friday, February 20.

ENDING BOSTON RUNS

BOSTON, Feb. 16.—"At 9.45" will leave the Plymouth Theatre next Saturday to make way for "The Girl in the Limousine," which will begin an indefinite run here Washington's birthday. On Feb. 26, Ed. Wynn's Carnival will leave the Tremont and "Linger Longer, Letty," the Majestic, to continue their road tours.

"SHE'S GOOD FELLOW" CLOSES

BOSTON, Mass., Feb. 16.—Charles Dillingham closed his "She's a Good Fellow" company here on Saturday night. The piece has been on the road for more than a year, playing all the larger cities in the East and Middle West.

CUTS OUT NEW ENGLAND TIME

BOSTON, Feb. 15.—"The Rose of China," now playing here, will not play any other New England time but, upon the completion of its run here, will go direct to Chicago.

"SCANDAL" HAS NEW DIRECTOR

KANSAS CITY, Mo., Feb. 14.—Horace V. Noble has been engaged as stage director for Walter Hast's road company of "Scandal," now playing the Shubert Theatre, here.

WOODSTOCK THEATRE BURNS

WOODSTOCK, N. B., Feb. 13.—The Hayden-Gibson Theatre, here, was destroyed by fire today. The damage is estimated at from $100,000 to $150,000.

SMALL WESTERN MANAGERS TO HAVE EQUITY CONTRACT

Frank Gilmore, at Meeting in Chicago, Announces That Little Fellows Are Now to Operate Under Same Form As Big Producers

CHICAGO, Feb. 14.—That small managers booking their attractions out of Chicago are to operate, hereafter, under the same contract as the Actors' Equity has with the big producers, was announced here last night by Frank Gilmore, who, with Harry Mountford, has just returned from a trip to the Pacific Coast. The trip to the coast was for the purpose of lining up the picture actors, and the meeting here in the La Salle Theatre was attended by many players.

In view of the agreement between the smaller managers and the A. E. A., Gilmore stated that, hereafter, these companies will work under the same conditions as the larger organizations, although they will not be expected, or forced to accede to the many requirements exacted by the A. E. A. from the larger organizations.

Following a recent meeting here, between Gilmore and a number of smaller producers, it was decided to abolish the old contract calling for fourteen performances a week, under which many of these companies have been operating, and a new arrangement was satisfactorily drawn up and ratified by both parties.

Under the new arrangement, the following conclusions were granted the smaller managers: Two weeks' rehearsal without pay for the legitimate attractions, and three weeks' rehearsal without pay for the musical comedy attractions. Hereafter, there will be ten performances a week in Sunday night territory, and nine performances a week in territory where Sunday nights are not played.

Regarding the results of their efforts in California, where they went to solidify the picture actors, Gilmore said:

"Now, I want to tell you about the trip of Mr. Mountford and myself to California. We went out there on a serious question; it was an international question. There was a motion picture organization there that had received a charter from the American Federation of Labor. It was rather a serious matter to have separate organizations, and our intentions were to get them to consolidate with us under the "4-A" charter. They were a bit optimistic and refused to consider our viewpoints, but, folks, before Mountford and Gilmore returned, that organization dropped all their arbitrary actions and came in under the banner of Equity. Then there was another little matter, and that was an organization known as the "Screen Actors of America," and after a little talk with them we are glad to announce they also have come in under the one banner, which means that now every member of the motion picture industry, actors or principals, must seek membership in the "A. E. A."

Gilmore then told of the meetings held in the West, and the good attendance of members and how the Equity started, its troubles and its successes.

"Folks, think of it now; you are all landlords, for you control your club house in New York City, and you have rented your basement for $3,000 a year. And that isn't all. You are capitalists, for you have $60,000 in Liberty Bonds in the bank and, perhaps, some day, you will be managers and control your own companies and theatres. Think of that."

PHILLY BUSINESS IS GOOD

PHILADELPHIA, February 14.—The "Greenwich Village Follies," which finished the second week of its scheduled four weeks' engagement here at the Shubert, garnered a total of $26,200 on the week, thus ranking first in point of receipts of any show that played here last week. The holiday on Thursday and the fact that this show is getting $3 top, aided considerably in boosting its receipts on the week.

"Ben Hur," which opened its twenty-first season here last Monday night, at the Forrest, where the show is booked for three weeks, played to $22,000, a remarkable record of achievement for a show that has played here season after season, intermittently. It is getting $2.50 top on Saturday nights, and that it is likely to do good business throughout its engagement here is evidenced by the fact that there was a $12,500 advance sale before the show opened last Monday.

SWEETHEART SHOP WORKED OVER

"The Sweetheart Shop," William Moore Patch and Edgar MacGregor's newest musical production, after a week's layoff, during which time new principals replaced old ones, a new musical director was acquired, new lines provided and a new song introduced, re-opened in Wilmington last week and finished the week in Atlantic City.

The new principals in the cast are Lawrence Wheat who succeeded Albert Brown, Mildred Richardson who stepped in for Estelle McMeal, and Joseph Lotora, who replaced Robert McClellan.

Hilding Anderson, former conductor of the "Greenwich Village Follies," succeeded Alfred Newman, who quit the show of his own accord and is at present musical director of "Dere Mable," Marc Klaw's new musical production. A new song, by Anne Caldwell and Hugo Felix, jointly responsible for the book, lyrics and score of the show, called "Life is a Carousel" is also a meritorious addition to the piece.

"FLIRTING PRINCESS" CLOSES

Eleven members of the "Flirting Princess" company, which closed as a result of the influenza epidemic, last week, have filed complaints with the Chorus Equity Association against Charles D. Wilson, who, it is said, produced the attraction. The complainants claim that Wilson has neglected to pay them for a day's lay-off and for sleepers from Tarboro, N. C., the place of closing, to this city.

Although it is commonly reported that the "Flirting Princess" is a Gus Hill attraction, when he was approached last week by Equity officials, he asserted the production was not his, but belonged to Wilson, the company manager.

Incidental with the filing of the complaint, it was learned that the chorus members of the company, when engaged at the beginning of the season, were signed under Equity contracts at a salary of $35 each per week. They contend that, after the show was well on its way in the "sticks," they were given two weeks' notice, with an option of remaining at $30 per week.

All but two girls, according to Equity officials, agreed to remain at the reduced salary. The two, who declared that they would not work for less than their contract called for, were then called aside, it is said, and told that they might remain at $35, but to "keep it under their hats." Whether or not any action will be taken to force the producer to reimburse those chorus members who were re-engaged at reduced salary, for the time between their re-engagement and the closing of the show, will be decided by the Chorus Equity Board of Arbitration at the next sitting.

"MAGIC MELODY" TO LEAVE

"The Magic Melody" is scheduled to close at the Shubert, where it opened last November 11, and open at the Majestic Theatre, Boston, March 15, it was learned early this week.

Theda Bara in "The Blue Flame" is scheduled to follow "The Magic Melody" at the Shubert.

WILLIAM ELLIOTT MARRIED

William Elliott, who withdrew from the Elliott, Comstock and Gest producing firm about a year ago and went abroad several months later, was married in Paris last August, it was learned last week, following his return to this country about a month ago. This is Elliott's second marriage, his first wife, a daughter of David Belasco, having died several years ago.

The present Mrs. Elliott is the former Louise Lagrange, at present a member of the Comedie Francaise, in Paris, where she became a principal in 1916 following her graduation from the Conservatoire, where she received first prize and a medal upon her graduation. At the time being 20 years of age, she was considered one of the youngest conservatoire graduates that ever became a principal at the Comedie Francaise. She became acquainted with Elliott about a year before they were married, in Paris, where she has remained while her husband came back to this country to transact some business.

The other purpose is to acquire new plays and motion picture scenarios, the former of which he intends to produce here next Fall, when he returns from Europe to resume his theatrical activities here on his own hook, and the latter he hopes to film in Europe.

Elliott left this country more than eight months ago and since that time has traveled extensively in France, Germany, Russia and Africa. In France, he organized a motion picture company and traveled over the continent and Africa while filming four feature pictures, in each of which he is starring himself. The scenarios for all the pictures were written in this country by Madame Fred De Gresac, the Franco-American librettist, who is also interested with Elliott in the film productions. Henri Etievant, of the Paris Odeon, who was a German prisoner of war for four years, directed the four pictures, two of which are entirely completed, their scenes being laid in Algiers, where they were taken.

These are "Getting Married" and "Destruction." The other two pictures, for which no titles have as yet been chosen, are all but completed and will be entirely so shortly after Elliott returns to Paris, where the interiors will be taken.

Shortly after Elliott arrived in this city, he was served with a summons to serve on the jury in the Supreme Court. He appeared and served two weeks in Trial Term Part 15, finishing his service last Friday afternoon. This is the first time he has served on the jury in ten years, and the summons came at a most inopportune time.

He expects to return to London in about two weeks and will be accompanied by his youngest sister, Miss Alice Elliott, with whom he has made his home here. And that romance has not been lacking in the Elliott family within the last few months is attested by the fact that during his brother's absence, his elder sister, Rita, was married here to H. F. Rall, a banker.

Elliott stated early this week that when he returns to this country again the latter part of next Summer, he will bring with him, besides his feature films, several French, German and Russian plays which he will present here after he has presented a new comedy from the pen of Langdon Mitchell.

CARROLL WINS A POINT

Judge Bijur, in the Supreme Court, last week, ordered that the Republic Film Corporation, which distributes the Herbert Brenon film "12:10," in which Marie Doro is featured, file a bond to indemnify Earl Carroll, who wrote the scenario, against any loss the latter may suffer by reason of the picture's exhibition in this country.

Carroll, through his attorneys, House, Grossman and Vorhaus, made a motion for an injunction and simultaneously filed an action for an accounting, his claim being that, although he is the author of the scenario, no contract for its film production was entered into between himself and the company that produced it; that he did not even know it was produced until a short time before it opened here at the Capitol Theatre several weeks ago.

"BAB" LOOKS VERY GOOD

BOSTON, Mass., Feb. 16.—"Bab," a four-act comedy and dramatization of the widely known stories by Mary Roberts Rinehart, had its opening here tonight at the Hollis Street Theatre.

It was evident at this first time presentation that "Bab" is going to create interest far out of the ordinary among theatregoers. The opening performance demonstrates that much wisdom has been shown in selecting the 18-year-old Helen Hayes to handle the role of "Bab."

Miss Hayes has been seen here with John Drew, and last year scored a distinct personal success in Barrie's "Dear Brutus." Of remarkable personality and attractiveness, and fitting the role of "Bab" to perfection, it is undeniably evident that in this splendid vehicle she will score a greater success.

Bostonians found a great pleasure tonight in watching the antics of the living "Bab." Edward Childs Carpenter, the author, has made slight changes in "Bab." But every afternoon is a happy one, and the audience, made up largely of young grown-ups, seem to understand her moods and took her to its heart with fullest understanding. The plot is new and novel, and built around the girl's home life and calls forth innumerable ridiculous situations that compel the heartiest and most wholesome laughter.

The whole cast is strong and well chosen. Tom Powers, home from war, as Carter Brooks, contributes greatly and with skill, and George Allison, of established reputation, performs with distinction. Others include Grace Henderson, as Mrs. Archibald, Katherine Alexander as Leila Archibald, Helen Gourney as Hannah, Clarabel Campbell as Jane Raleigh, Arthur Eldred as Clinton Beresford, Junius Matthews as Eddie Perkins, and Raymond Griffiths as Guy Grosvenor. There is not a weak spot in the cast, and the play gives the snappiest of action throughout.

SHUBERTS GET NEW BD'WY SITE

That the Shuberts are to build a new theatre in the Lincoln and Sherman square section of the city became known last week when it was learned that Edward Margolies, the real estate man who has acted as their theatrical agent during the last ten years, was the individual who acquired the site from the owners. These latter are Hamilton Carhart, of Detroit, and Charles L. Bernheimer.

The price reported to have been paid for the site is $325,000, but the price really paid was not that figure at all, the real price being approximately $275,000. The deal was consummated by Jay A. Lee and Edward K. Van Winkle, brokers, who acted for the owners, while Joseph H. Fargis acted as broker for Margolies and the interests he represents.

According to the contract of sale, title to the property may be taken at any time within the next six months upon ten days' notice to that effect being given by the buyer, but it is said that title will be taken by a corporation organized for that purpose about May 1.

Construction work on the new theatre, labor conditions permitting, is scheduled to begin early next June and the theatre, when completed, will have a seating capacity of approximately 2,000.

The site for the proposed theatre is L-shaped, having a frontage of 28.1 feet on Broadway between Sixty-seventh and Sixty-eighth Streets, where a two-story taxpayer building now stands whose number is 1989; the site on West Sixty-seventh Street is 100 x 100.5, on which the theatre proper will stand and contains four five-story flat houses, their numbers being 129 to 135, inclusive. The Broadway frontage of the site is opposite the armory of the First Field Artillery, while the Sixty-seventh street part faces the Hotel Marie Antoinette.

EVA SHIRLEY

Eva Shirley, whose photograph appears on the front cover of this week's issue of THE CLIPPER, is a young and talented actress who has won much success in vaudeville and on the legitimate stage. At present, she is headlining over the Orpheum Circuit, where her work has met with great appreciation.

IMPORTANT CHANGE MADE IN AMUSEMENT TAX RULES

Treasury Department Decides 10% Is Payable Only on Purchase Price in Cases of Subscription and Not on Full Price, As Heretofore

WASHINGTON, Feb. 16. — Hereafter, wherever tickets to amusements of all kinds are sold at a reduced price for the purpose of subscription, the government will expect theatre managers and box office men to collect the federal tax of 10% only on the subscription price, instead of the full price, as has heretofore been the practice. This ruling, which overrides all others previously issued on this phase of the federal tax, has just been issued by the Internal Revenue Department, following the approval of the Secretary of the Treasury. It is expected that the change will save several millions of dollars annually to theatre-goers of the country.

Heretofore it has been held under paragraph 2, subdivision (a) section 800, Revenue act of 1918, that admission was at a reduced rate from the established price when a season or subscription ticket for a number of entertainments was sold at a price less than the sum of prices had tickets been sold for each entertainment, separately. Thus, a subscription ticket to a series of ten performances, if sold to a subscriber for $15, entitled him to one $2.50 seat at each performance. Had the ticket been sold separately for such a seat to each entertainment the tax due would be 25 cents on each ticket, and $2.80 for ten tickets. Holding that the subscription ticket was sold at a reduced rate, when sold for $15, the tax collected was $2.50, instead of $1.50 (one cent for each ten cents or fraction thereof).

Contending that such interpretation of the law was incorrect, the Attorney General, at a recent session of the Treasury Department, handed down the decision that all persons who buy tickets by the season or subscription should, hereafter, be required to pay a tax based upon the regular price of the ticket.

In view of this decision, it was pointed out by the Attorney General, that, hereafter, persons purchasing season or subscription tickets admitting them to a number of performances, will not be subject to the same amount of admission tax as persons who purchase single admission tickets to the same series of performances, but must pay a tax based on the established price of admission by season or subscription tickets.

With the adoption of this measure by the Secretary of the Treasury, all other regulations and Treasury decisions inconsistent with the decision of the Attorney General, have been revoked, and Collectors of Internal Revenue and other agents of the Treasury in all parts of the country have been instructed to abide by this ruling.

This order was received in New York on Monday by Collector of Internal Revenue William Edwards, who, in turn, instructed Augustus Barnes, Deputy Collector, in charge of the collection of admission taxes, to notify box-office men in all New York theatres and amusement resorts, that the new ruling was to go into effect immediately.

"THE UNSEEN HAND" GOOD

ATLANTIC CITY, Feb. 16.—Crane Wilbur, after several vain and rather clumsy attempts at writing a play, has at last achieved something which probably will startle the staid old habits of Broadway; a compelling, horrific vehicle, called "The Unseen Hand." The Globe Theatre audience tonight held its breath in fascination and horror over a play that combines every stage trick ever used with such frank, brutal use of the uncanny, that its very ghastliness will prove its success.

The story concerns a man who has lost his wife and who has given himself over to receiving supposed messages from her through a medium. The medium, an ex-convict and one-time betrayer of this woman, knowing her habits and handwriting, mulcts the husband of his money for fake messages. At the same time, the destinies of the husband's daughter are involved with a dissolute young man who is really the medium's son.

In the course of writing and pretending to receive this spiritualistic message, the ex-convict medium is overpowered by the actual spirit of the woman he pretends to be in communication with. She, in vengence, apparenlty, and to save her daughter from shame and disgrace, forces the medium to write the truth concerning himself, which is revealed to the woman's husband. The husband thereupon kills him, but the husband himself is killed in the end by a very ingenious trick revealed at the final curtain.

In the cast are John Wray, Philip Leigh, Alma Belwin, Ruth Hammond, William J. Kelly, Felix Krembs, Malcolm Williams, Will Lloyd and Howard Lang.

MEMPHIS "FLU" BAN RAISED

MEMPHIS, Tenn., Feb. 16.—Mayor Paine has officially notified all theatres, picture houses and public amusements that the "flu" having subsided sufficiently the ban will be raised. On Sunday, Feb. 15, the churches held services for the first time in three weeks, since the ban was placed.

"HONEY GIRL" OPENS GREAT

ATLANTIC CITY, Feb. 16.—Thanks to Henry Blossom, who wrote "Checkers," many, many years ago; thanks to Albert Von Tilzer, who has written music for many years; thanks to Edward Clark, who has fashioned one of the deftest books in some time; thanks to Neville Fleeson, who let whim charm him in many a line; and, last but not least, thanks to Sam Harris, Sam Forrest and Bert French, for the best musical comedy in years—"Honey Girl."

There is not space enough to do everything and everyone justice, so, if something or someone is not mentioned here, it will not be due to lack of endeavor or ability on that someone's part, but to need for economy, to attempt to analyze at this writing just what forces there are which contribute to the unqualified triumph of this new musical play.

The thing borrows as much charm and beauty from the music as it does from the fragrance of the old and familiar story of "Checkers"; it borrows as much pep and wit from the characters as it does from the admirable, perfectly balanced book Edward Clark has modeled; it begs of Neville Fleeson's lyrics as much sparkle as it does from the lovely settings, colorful costumes and clever cast.

First, there was Lynn Overman, well known to this city, clever as sword play in his comedy, winning as a moonlit night in his pathos.

Next came George McKay, whose painting of the big-hearted race track tout was excellent, whose dancing was a revelation, and whose blunt comedy never failed to elicit a laugh. "Honey Girl" is an unqualified list of high calibre.

PLAYS PART ON SHORT NOTICE

J. Paul Jones, stage manager of "Abraham Lincoln," and who plays the part of John Wilkes Booth in that play, went on and played the part of Seward last week at an hour's notice, when Jack O'Brien was suddenly taken ill. This part is one of the best in the piece and required quick preparation.

OLD SUIT DISCONTINUED

A Supreme Court action brought by Joseph Edelstein, the Yiddish theatrical man, against Max R. Wilner, now a member of the Wilner-Romberg Producing Corporation, which sponsored "The Magic Melody," but who formerly was a dominant factor in Yiddish theatrical affairs, has been discontinued. The suit was begun more than two years ago and, in bringing it, Edelstein sought an accounting from Wilner and others, of moneys earned and expended at Kessler's Second Avenue Theatre, the building of which Wilner promoted about ten years ago, and which, up to that time, was the biggest single Yiddish theatrical deal ever promoted.

To begin with, the two largest Yiddish theatres in the world figure prominently in the suit. These are the houses now known as the Second Avenue Theatre, located at the corner of Second avenue and Second street, and Thomashesky's National Theatre, on East Houston street opposite Second avenue. Both also contain roof gardens, and, in addition, the National also has a motion picture theatre within its confines.

Edelstein now controls the Second Avenue Theatre and, recently, it was decided by the Supreme Court that Mrs. Bessie Thomashefsky is his partner in the corporation which was organized to operate the theatre. Her husband, Boris Thomashefsky, from whom she is separated at present, controls the National Theatre, the other large house that figured in the recently settled litigation. But, in the suit brought by Mrs. Thomashefsky to establish her partnership claim in the Second Avenue Theatre, there is an appeal now pending in the Appellate Division from the lower court's decision in her favor.

Out of a maze of papers on file in the Supreme Court in the Edelstein against Wilner case, it is gleaned that Wilner, about ten years ago, got George F. Johnson, the owner of the site, to build a theatre upon the land, which Wilner took under a long-term lease, the rental, strangely enough, diminishing from year to year until it averaged about $40,000 for the entire term. At the present time, the landlord is receiving a yearly rental of $45,000 net, for the theatre alone, Wilner still retaining the lease of the stores and other premises in the theatre building. And how Wilner got Johnson to build the house was by depositing $70,000 in cash as an earnest of his good faith in the transaction.

Afterwards, Wilner formed partnerships with Yiddish actors, organized corporate holding companies and finally obtained the National Theatre, which the Minsker Realty Company had built at Wilner's behest, through depositing $72,000 in cash with the biulders of this house, now leased to Thomashefsky at a yearly rental of $42,000. It may be mentioned in passing, that theatrical rentals on the East Side were bringing more in those years, as indicated by the amounts mentioned, than were much-heralded houses along the Rialto.

Just as soon as Wilner got both houses under his control, he organized a corporation with a capitalization of $50,000 and divided the stock equally among Edelstein, Thomashefsky, David Kessler and Jacob P. Adler, himself retaining one-fifth of the issue. Wilner received about $40,000 in cash, besides the stock he retained in the corporation, and, in addition, received a bonus of $25,000 in the form of a note, which, he claims, has never been paid.

Then Wilner and Edelstein entered upon the control of the theatres, and it is stated in affidavits that, between September 24, 1912, and April, 1914, the gross business the corporation did amounted to $315,127.22, out of which moneys, it was alleged, Wilner retained certain sums, of which Edelstein sought an accounting.

However, what is interesting at this time is the fact that the theatrical deal which Wilner promoted led to receiverships and all sorts of separate litigation instituted by each individual connected with the deal, not the least of which was summary proceedings for non-payment of rent and bankruptcy petitions, filed for the express purpose of establishing an alleged interest in one of the theatres by David Kessler, who wasn't successful.

And, through it all, Wilner did not resort to the bankruptcy courts, a remarkable thing when it is considered that most of the others did. But he did lose control of the houses he promoted and is now interested with Max Schwartz in the Irving Place Theatre, which has thriven as a Yiddish house during the last two seasons.

He stated early this week that he would build another Yiddish house on Second avenue just as soon as building conditions became what he considered more favorable. In the meantime he is confining his theatrical activities chiefly to the Wilner-Romberg affairs.

KITTY GORDON SHOW OPENS

BALTIMORE, Md., Feb. 16.—At Ford's this week Miss Kitty Gordon is seen in the musical comedy, "Lady Kitty, Inc.," with Jack Wilson as her leading man. The play, which is essentially a fashion show, is most attractively staged, and the gowns of the entire company are artistic triumphs.

The plot, what there is of it, deals with an attempt by Mexico to secure arms and amunition from the United States, and, while it fails, it nearly wrecks two perfectly good love affairs, gives Jack Wilson a splendid chance to show how funny he can be and Miss Gordon an equal chance to wear her really beautiful gowns, look perfectly stunning and prove that she has a remarkably fine voice. Her song, "Once in a Lifetime," was enthusiastically applauded, as was also "Say It Again," in both of which she was assisted by John Merkyl, who also has a splendid voice.

Vera Beresford, Lady Kitty's daughter, who made her first Eastern appearance, has a different role and manages it wonderfully well. Very attractive also is Fay Maybe, whose song and dances won unstinted applause.

WANT RULING ON "FLU"

SAN FRANCISCO, Feb. 14.—Contending that influenza is not contagious, the Theatrical Managers' Association of Fresno has filed a petition in the Superior Court for a writ of prohibition to be directed against the order of the Board of Health closing the various playhouses. The probable outcome of the fight must now be a court ruling to establish, legally, whether or not the flu is contagious. There are now seventeen towns in California which have closed their theatres and schools, because of the flu.

GILBERT CLAIMED FLATO

A controversy arose between Wolfie Gilbert and his pianist, Leon Flato, last week, when the latter jumped his contract with Gilbert to join the "Trip to Hitland," act at the Palace.

Complaint was filed with the V. M. P. A. by Gilbert against the pianist and a decision in favor of Gilbert was returned by Pat Casey, chairman of the arbitration board. Flato was instructed to return to the Gilbert act, but, after one performance decided that perhaps the act would be better off without a pianist, and the contract was destroyed. Flato is back at the Palace.

PHILLY HOUSE CLOSES

PHILADELPHIA, Feb. 16.—When Walter Wagner closed the Philadelphia Theatre here last week, it was reported that the house would, in all probability, be reopened under the management of George Nicoali, of New York, who, it is said, has been dickering for it for some time back.

When seen at his office in the Fulton Theatre, early this week, Wagner said that he had no intention of relinquishing his control of the Philadelphia Theatre, but had closed it for a month or so, in order that the place might be renovated and the seating capacity enlarged. He asserted that he has the house under a five-year lease and will reopen it early in April.

HOWARD COMPANY DOING WELL

The company headed by Leo. A. Kennedy and Warda Howard, is touring in the Orient, and, at present, is playing in Shanghai, China.

VAUDEVILLE

PANTAGES WILL PLAY 3-A-DAY NEXT YEAR

CONSIDERING OTHER CHANGES

Beginning next season, all Pantages theatres will play three shows a day, according to a statement made public early this week by Walter Keefe of the New York office. This change in policy, however, will only affect four houses, he asserted, as all other Pantages theatres are now operating on a three-a-day policy. The houses now playing four-a-day on Saturdays, Sundays and holidays, are the theatres in Minneapolis, Seattle, San Francisco and Los Angeles.

This change in policy has been made possible, according to the Pantages office, by the erection of eight new theatres throughout the country during the two past years and, when the latest Pantages houses, now under construction in Los Angeles, Salt Lake, Memphis and Kansas City are opened next fall, the new three-a-day policy will go into effect, probably on Labor Day.

During the Summer, Pantages, in company with Edward G. Milne, the executive manager of the circuit, and Walter F. Keefe, booking manager, will make a tour of all the houses, to investigate the advisability and best means of effecting other changes in policy, which will be announced later.

Among the houses that will be visited are the theatres in Winnipeg, Canada; Regina and Saskatoon, Canada; Edmonton, Canada; Calgary, Canada; Great Falls and Helena, Mont.; Butte, Mont.; Anaconda and Missoula, Spokane, Wash.; Seattle, Wash.; Vancouver, B. C.; Victoria, B. C.; Tacoma, Wash.; Portland, Ore.; San Francisco, Oakland, Los Angeles, San Diego, Cal., and Salt Lake City.

TO TOUR SOUTH AMERICA

"Anderson's Revue," an all-girl musical production, sailed last Wednesday to start a tour of South America, making its first stop at Porto Rico. They will be away from the United States for over a year.

Those who sailed with Charles Anderson, the producer, are Babette Dalzelle, featured, Frances Wile, Nina Walker, Maud Tromman, Adele Nelson, Gaby Derlic, Regay Durney, Renee Wall and Circo Lowande.

BOOKED IN ENGLAND

The Three Le Grohs, and Adonis and Company, have been routed for an extended tour over the Moss and Stoll Circuits in England, by the Wirth Blumenfeld office. Adonis is scheduled to sail in March, and the Le Grohs early in June.

CLAIMS MIRROR DRESS IDEA

Gladys Vance has filed complaint with the N. V. A. against Joe Dealy and Sister, claiming that the latter team is using a mirror dress which she has been using in her act for the last three years.

ROY LA PEARL HAS A KICK

Contending that the Pinto Boyle act is an infringement upon his, Roy La Pearl, the clown, has complained against the former to the N. V. A.

EDELSTEN DUE BACK

Willie Edelsten is due to arrive in New York today (Wednesday), on board the S. S. Lapland. He has been in England for eleven weeks.

NEW ACTS

Billy and Nelly St. Clair, formerly of "A Lonely Romeo," will open in a new dance act soon.

J. Chrys Lohsen is rehearsing a new dance offering with Mildred Manning, last seen in "Happy Days."

The Joe Thomas Sextette will be seen in a new act with Eva Hale, the jazz dancer, under the name of the Joe Thomas Sextette, to be handled by Al Striker.

Adolph Mayer's "Twinkle Twinkle" is now in rehearsal and will be ready for opening in about three weeks.

Mazie King has a new act in rehearsal which will open shortly on the big time, staged by Ray Midgley.

Gates and Finley, a man and woman team, have opened in a new singing and talking act, called "The Instructor," written by Searle Allan. Floyd Stoker is handling it.

Evelyn Forrest and Company, the latter being a pianist, will open shortly in a new act called "Kiddisms," written by Al Wilson and Irving Bebo.

Bert Samuels, recently seen with the burlesque show, "Ginger Snaps," is preparing a new act.

Holmes and Hitrig, man and girl, will open this week in a new singing, violin and piano offering.

Johnny Muldoon and Pearl Franklyn, lately of Reisenweber's, will open during the last of this week in Union Hill in a new dance routine with Eddie Edward's Jazz band.

John Rogers is preparing a new monologue.

Blossom Baird and Company will present "The Cat and The Kittens" by Frances Nordstrom, for the first time in the East,

CHURCH WOMEN FIGHT JAZZ

WASHINGTON, Feb. 12.—Plans to overcome what was characterized at the dangerous insidious modern tendency toward "tunes of African jungle syncopation" were announced here last week at a session of the National Conference of Church Women, made up of a representative gathering of more than thirty different denominations.

HEIMAN GOES EAST

Marcus Heiman, head of the Finn and Heiman Circuit, connected with the Western Vaudeville Managers' Association, has departed for the East where he will spend a fortnight looking over Eastern vaudeville material.

ROBBINS BOOKING U. S. THEATRE

The John A. Robbins agency is now booking the U. S. Theatre, Hoboken, N. J., which will have a five act, split-week policy. The house was formerly booked by the Plimmer Agency.

BERG PRODUCING TAB

B. D. Berg is producing a new vaudeville musical comedy called "Quakertown to Broadway" which will feature Ned Norton, in a cast of ten. The act is now in rehearsal and will open shortly.

FRIGANZA IN VAUDE AGAIN

CLEVELAND, Feb. 14.—Trixie Friganza has opened here at B. F. Keith's Theatre, which begins for her a re-entrance into vaudeville after closing with a show on the coast, called "Oh, Mama!"

BARD BUYS YANKEE ACT

Wilkie Bard has purchased a comedy playlet entitled "The Book Shop" from Edythe and Eddie Adair, which the comedian will present upon his return to England.

COMPLAINS OF SPIDER ACT

Hector Napier has filed complaint with the N. V. A. against the Spider act, claiming infringement of title.

CHICAGO N. V. A. PLANS AGAIN ACTIVE

MAY BE OPEN NEXT SEASON

CHICAGO, Feb. 16.—Plans for the establishment of a Chicago headquarters of the N. V. A. are again being gone over, it is reported with the probability that such a rendevous for performers will be in full operation when the new season opens late this summer. Quarters for this mid-western branch of the big vaudeville club have not been chosen, as yet, but it is likely that they will be in either the State-Lake or Woods Theatre buildings.

This idea of extending the N. V. A. is not a new one, having been broached before, but, owing to the war and other conditions, it was allowed to lapse at the time. Now, however, with the war over, it is again under consideration it is said.

Such a meeting place for performers would be very welcome here, in as much as there are hundreds who are booked in and out here without ever going further East. To them, such a meeting place, would be of the utmost aid and profit.

WANTS PAY FOR RUINED DROP

Claiming that Miss C. E. Rigdon ruined a special drop when she accidentally overturned a pot of black paint while making her way back stage to her dressing room, John Black has filed complaint with the N. V. A. requesting that she be instructed to reimburse him for the damage, by buying a new drop.

COMPLAINS AGAINST DOHRN AGAIN

Contending that Robert Dohrn has continued making use of his material, after being instructed to eliminate it by the N. V. A. several months ago, Jules Newman has again filed complaint against him.

O'RAMEY ACT HELD OVER

Georgia O'Ramey has been held over at the Colonial for another week. She will continue to appear in a pot-pourri of excerpts from "The Velvet Lady," "Leave it to Jane," and other Broadway productions with which she has been identified.

OPENS IN AUGUST

MONTREAL, Feb. 16.—Marcus Loew's new house in this city, formerly known as the Theatre Francais, is being entirely remodeled and will be opened in August. The house is having its seating capacity enlarged to 3,000.

TOT QUALTERS JOINS ACT

Tot Qualters recently seen with Jimmy Hussey, and Dick Himber, late of the Bee Palmer act, have teamed up and will be seen in vaudeville under the direction of Harry Fitzgerald.

"FLASHES" GETS ORPHEUM TIME

"Flashes," the vaudeville tabloid featuring "Doc" Baker, which was produced by Moore and Megley, has been routed over the Orpheum Circuit until July 1, opening this week.

WILLIAMS BACK WITH FOX

Louis Williams, who recently returned from France, last week resumed the management of Fox's Star Theatre, succeeding Arthur Smith, who filled in while he was away.

WANTS N. Y. TREATMENT

MONTREAL, Can., Feb. 14.—Bill Reid, stage manager of Loew's Theatre, here, has left for New York to go to Roosevelt Hospital, where he will undergo treatment.

ORPHEUM, OMAHA, ROBBED

OMAHA, Neb., Feb. 14.—Burglars broke into the box office of the Orpheum Theatre, here, one morning this week, and after blowing the safe with nitroglycerine were scared away, leaving $4,000.

The watchman left the theatre at 6 a. m., and the two janitors, Cassel Williams and Herman Grant, reported at the theatre at 7 a. m. It is thought the sound of their approaching footsteps was the cause of the robbers leaving.

The thieves were evidently amateurs, for they had used too much "juice" it was discovered. Pieces of steel from the safe were found imbedded in the wall, and the combination was broken into several pieces. The burglars did not get anything for their pains.

LOEW FIVE WINS

The basketball team of the Loew offices, known as the Marcus Loew Five, defeated the basketball team of the B. F. Keith's Boys Band in a contest held Sunday afternoon at the Alhambra Hall, to the score of 44 to 21. The Loew team, which has played about eighteen games this season, have not lost one as yet. Their line-up was as follows:

Abe Friedman, center; Al Schwartz, forward; Moe Schenck, forward, Al Hanlon, guard, Willie Fisher and Jack Hanlon alternated halves as guards.

HARTE AND SQUIRE SPLIT AGAIN

After splitting once and making up, the vaudeville dance team of Charley Harte and Beatrice Squire has decided to split again, this time permanently.

Harte is now rehearsing a new dance act with Ann Le Troy, who formerly did a song and dance single in vaudeville. Eddie Somers is the musical director for the act, which will be under the direction of Harry Walker. It is to open next week.

Miss Squire will do a new act with Lindley Linton.

SAY NEGRO BIT IS THEIRS

Deldridge and Gremmer have filed complaint with the N. V. A., claiming that the latter is using a bit involving a negro woman who buys a new hat, and, having been caught in a shower, pulls her dress over it to protect it. This business, the complainants charge, is an infringement on their turn.

SAIL FOR SO. AMERICA

La Rou, Talma and Bosco, Apollo Trio, Wheeler and Company, Polly Daisy and Company, and the Rappo Sisters, sailed last week on the Lamport and Holt Line for a tour of the Seguin circuit in South America. They were booked by Richard Pitrot, the New York booking representative.

"DIPPY" DIERS RE-OPENING

"Dippy" Diers and Company will open at Proctor's Fifth Avenue during the first half of this week, having recently returned from a year's tour in Europe. The act is routed up until August, when Diers will return to England to fill engagements.

REVIVING OLD PLAYLET

Lieutenant Bobby Strauss has revived his old comedy sketch, "Landing The Contract," which he played seven years ago, and will open this week.

SAILING TO PLAY ENGLAND

June Mills will sail for England on March 20, on the Mauretania. She is scheduled to open April 5 at the Empire, Birmingham.

BOOKED OVER LOEW CIRCUIT

Frank and Mazie Hughes, Wilbur and Lyke and Reckleis and Arley have been routed over the Loew circuit opening February 23.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 18)

PALACE

The pictures opened.

Four Nelsons then offered a juggling act that contained a fast routine. But they missed a few of the tricks, nervousness being the cause. However, all four worked hard, and the many novelties put them over for a big hit. The diabalo stunts were flashy and the big asset of the act.

Libonati, with his xylophone, surely made things hum, and the playing of popular and rag tunes, together with an operatic selection, won heavy applause. He is a master musician, and his personality helps considerably, as he is smiling most of the time. After doing an encore, he was brought back to play "Dardenalla." In number two spot he almost stopped the show.

"A Trip to Hitland," held over for the second week, is going at a fast clip. Bobby Jones received individual applause for his timely remarks, and the rendition of a ballad. "The Laughing Vamp," sung by Billy Frisch, was a sensation, and all the boys work as if they enjoy it. A new number was written in view of the audience and was expertly delivered by Nat Vincent. The audience gave him a big hand. Sam Ehrlich, as the announcer, seemed more at home and, together with Leon Flato, Bernie Grossman, Billy Baskett, William Donaldson, Al Siegal and Jimmy Brown, made up a happy combination of song writers that the public will welcome on any bill.

Roscoe Ails, Midgie Miller and a jazz band, whooped things up while they were on view. Ails is a classy dancer, with a sense of humor that brought forth many laughs. His dancing and muscle shaking brought forth howls of delight. Miss Miller also came in for a good portion of the applause, as her dance number was excellently put over. The five boys in the band were not idle a minute, as they know that, while Ails or Miss Miller is out there stepping, they must keep up an unceasing pace. The act is real vaudeville, and stopped the show. For an encore, in "one," they did an old "bit," but it went well. It is the piece of business wherein "Without a Shirt" is sung between the lines of a Tennessee song. However, the audience accepted everything offered and was not backward in showing its appreciation.

Wellington Cross kept pace with the fast moving show, and proved that he can do other than render comedy songs. He has assembled a company of artists that spell class. The act is billed as "A Review of Song, Comedy and Dance," and all three are delivered in an artistic manner. Nancy Bell is as cute and cunning as they make them, and Ted Shapiro can hold his own with any pianist in vaudeville. Marion Saki danced like a fairy, her toe work being especially good. Allen and Gerard did not have much to do, but filled in well. Cross can headline with this act, as it is splendidly put on. He has cut the burlesque mind-reading bit and, in its place, sings two comedy songs, scoring with both. One of Cross' comedy songs contains a line that should be replaced, as it is risque.

Keegan and Edwards started slowly, but after they got going with their jazz numbers, the audience took to them like a duck to water. This act is somewhat different from the usual run of two-men acts, as, in this offering, both sing and put their numbers over in great style. The smaller man plays the ukelele and croons harmonizing sounds that blend perfectly with the instrument.

Franklin Ardell, in "The Wife Saver," is a laugh-getter. It matters not how many times this act is seen, it always is a laughing sensation. He is a splendid light comedian and, with Marjorie Sheldon as "The Wife Saver," they make a happy combination.

Eva Tanguay did not go over as in former years. See "New Acts."

Theodore Bekefi and company also is reviewed in "New Acts" department. J. D.

ROYAL

After Kinograms were shown, Gabby Brothers and Clark opened the vaudeville show. Their feats with the Indian clubs are very good and their jump from the small to the big time is deserved. Billed as "Those Talkative Chaps," their chatter throughout the offering is absolutely nonsensical and should be dropped. Instead of adding to their act, it detracts. However, they went off to a big hit, when reviewed.

Ryan and Ryan followed with their eccentric dance offering which is very well worked out and won much applause.

Edythe and Eddie Adair, with their playlet, "The Bootshop," were third on the bill and their line of merry chatter made a great hit. They have some very witty gags and know how to deliver them to the best advantage. Eddie has a clever little spiel, made up of the names of standard shoe concerns and scores a big hit with it. The audience liked their offering and applauded them loudly.

Talbot O'Farrell, the Irish tenor, was fourth, and, though his hearers were not all gluttons when it comes to eating ham, he made a huge hit and succeeded in stopping the show. He has a wonderful voice and his manner of modulating it for an encore is well done. The applause continued long after his encore, even though the next act was announced, and it was "lights out" before the next act could go on.

Homer B. Mason and Marguerite Keeler, in their playlet "Married," were a riot and kept them laughing from start to finish. Mason's part of a drunk is thirst inspiring and gets him much applause. Miss Keeler also does good work and displays artistry in coming out of an attack of "amnesia" after getting a bang on the head from a burglar. Although there is no definite plot to the piece, there is a happy wind-up to it when the burglar marries the pair after they had both got into the same room during an attack of that "forget-who-you-are" disease. They got a good send-off.

"Topics of the day" was then screened followed by Lloyd and Christie, "the two southern gentlemen," who opened the second half. Their line of chatter is funny and some of their gags get laughs. They went off to applause.

Sophie Tucker was sixth and, as far as she is concerned, did not go as well as expected. True, she was forced to come out several times to make a speech, but the house was clamoring for a little music from the jazz band. Miss Tucker might as well have a piano accompany her. The band has very little opportunity to display its wares and the audience was not slow in letting that lady know it. They have to play softly when she sings, which is all the time, and when the house called for a particular number, she would give it as a vocal selection and not as a jazz band offering. Another suggestion would be that she wouldn't talk so much Yiddish as there are some persons, even at the Royal who do not understand that language and do not enjoy hearing jokes they do not understand.

Aleen Bronson closed the show. Her rippling laughter cannot fail to put an audience in like humor, and her material is handled in an excellent manner. Some comment should be made upon the work of Margaret Hoffman, who plays the part of the teacher to a nicety. A number of Aleen's expressions were scored and won individual applause only through the way they were delivered, aided by her giggling laugh.

The Boyarr Company, which was billed to close the show, were snow bound and could not arrive in time for the Monday matinee performance.—Nobody filled in for them. B. O'G.

COLONIAL

The Marco Twins did much more in their act when they presented it on the three-a-day, but the cutting down in time is, in the long run, for the best. One of these two is a midget, and the other a tall skeleton who does a lot of contortion work, while the other does tumbling. It may be due to the fact that the midget has not very far to fall, that his tumbles do not result in his being badly injured, for he does come in for some rough treatment. The act was run off quickly and went well.

Bartram and Saxton are rapidly becoming "a deuce of a good act" for, in second spot, they stopped the show cold. Both these men have a very good appearance and one of them is a dead ringer for John Charles Thomas in appearance and also resembles that player from "Apple Blossoms" in voice. The team have a good routine of published numbers, which they sing excellently. They took an encore after stopping the show.

Florrie Millership and Alfred Gerrard filled in for Loretta McDermott and Eddie Cox, who were out, due to the latter's illness. The pair are doing the same act they presented last season, with a new pianist, who, while capable, must learn to control his desire for posing. Despite the fact that the preceding act had used "Buddha," Miss Millership sang it in her old style and got a big hand with it. They have put in a few new numbers and have also acquired some new costumes, worn by Miss Millership.

Harry Hines is another performer who is rapidly becoming a big favorite with vaudevillians. He does use some old wheezes and lines in his offering, but his delivery of them is a guarantee of laughs. He is now delivering a new number, "Oh, How I Laugh When I Think How I Cried Over You," which he puts over with great effect. He was a riot here, and could easily have stayed on much longer than he did.

Blossom Seeley has blossomed out a great deal since we last saw her; and, to tell the truth, the added—er—avoirdupois, becomes her very well. Bennie Fields, Grossman, Cass and Lopez, were billed to appear with her, but one of them was missing. Miss Seeley offered a new routine of songs, with some dance bits thrown in. Fields sang a new "blues" number, and the other young man also sang a few solos, in addition to the work with Miss Seeley and Fields.

Georgia O'Ramey, assisted by Clarence Senna, was held over for this week, first because she scored a big hit last week at this house, and second, because the management couldn't get any one else to fill in for Harry Fox, who was supposed to appear. Miss O'Ramey offered the same act as last week, without a single change in numbers, lines or routine, except for two new costumes worn by Miss O'Ramey. While the act is entertaining, it is not the kind that will go big two weeks in succession. The house was sold during the first part of the act, but sent them off to a nice hand at the close.

Victor Moore, with Grace Carr doing Emma Littlefield's role, and his company of two stage hands, were the laugh hit of the bill. This act is one of the funniest in the show business today.

Irving and Jack Kaufman and Arthur Fields, the well-known phonograph singers, made their debut in vaudeville, and were liked. The trio have a very pleasing act, which will be further reviewed under "New Acts."

George E. Delmore and W. De Graaf Lee, despite their names, have a good aerial acrobatic act, which was handicapped by the lateness of the hour, and played to a lot of backs and profiles. G. J. H.

RIVERSIDE

A delay in the arrival of Owen McGiveney's scenery upset the running order of the bill at the opening performance on Monday and gave the audience a little more dancing than they really cared for in the first half of the bill. William Seabury and company, in his dance revue, were on third, and Emma Haig and Jack Waldron, originally billed to close the show, were brought down to close the first part.

The Curzon Sisters, the flying butterflies of a former Hippodrome production and features of many of the circuses, opened the show, and did finely with their well put on aerial act.

Frank and Milt Britton scored a hit in the second position with their xylophone playing and cornet and trombone duet for a finish. Their repertoire is good, their playing style excellent, and the act from beginning to end is a fine bit of entertainment.

William Seabury and his company of six dancing beauties and Buddy Cooper at the piano were slow getting started, for Cooper was not at the piano when the curtain rose, and a stage wait, followed by an announcement by Seabury, held the act for several minutes. From the moment it got under way, however, every moment was bright. Seabury has surrounded himself with an excellent company which, combined with his really fine dancing, carried the act over to a big success. A later spot on the bill could easily have been filled by this clever act.

Glenn and Jenkins, the two colored railroad porters, started the comedy portion of the bill off with a bang, and scored innumerable laughs. There is something remarkably realistic about the work of the two railway station roustabouts who continually quarrel during their work, and the act is a laugh from start to finish. Emma Haig and Jack Waldron followed, and did well in spite of the fact that they had so closely followed the Seabury act.

Following "Topics of the Day," in the second half, Olive Cornell, a coloratura soprano, with Senor Westony, her tutor (not tooter—he is a pianist) rendered a number of classical selections. Miss Cornell has a light voice of wide range, best in the upper register, and she made the most of her high notes, which she sings with ease and with considerable tonal beauty. The Senor plays her accompaniments on a big concert grand with the cover up, and in consequence thereof covers up considerable of the singer's voice. He also rendered a piano solo or two, in which he sacrificed everything to tone quantity and from beginning to end featured the forte style. A big electric fan, partially concealed by the piano cover, played upon the Senor as he rendered his solos and that, combined with the low temperature of out of doors, helped considerably in enveloping the act in a coolness which at times bordered on actual frigidity. Miss Cornell aroused considerable enthusiasm in her final number with a well rendered aria, in which altitudinous notes were tossed off with great ease and evident pleasure.

Claud and Fannie Usher did excellently in the "Bide-A-Wee Home" sketch, a little playlet which gives Miss Usher many opportunities to display her ability to portray juvenile characters. Mr. Usher supports her excellently, and the little playlet was a delightful bit of entertainment.

Anna Chandler, with Sidney Landfield at the piano, rendered some special numbers with all the vocal style and charm for which Miss Chandler has long been famous. A half dozen songs were rendered, and these could easily have been followed by as many more before the big audience would have tired.

Owen McGiveney arrived just in time to close the show, and in spite of the late hour did excellently. The protean actor suffered not a bit from the lateness of the hour, and held the audience in until the finish. W. V.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 28)

PROCTOR'S 5TH AVE.
(Last Half)

Valentine and Bell opened the show with their bicycle turn and did well. The part where the man utilizes a banjo and later a table top, as cycles, got a good laugh and they got a good hand going off.

The Warren Girls filled second spot and started off with a song back stage. They then appeared and sang Dardenella as a duet, their voices harmonizing nicely. One of the girls not very good at singing alone but the act gets by with their harmonizing and dance number, with which they close.

A. Seymour Brown and Company, a musical tab, followed and furnished some lively and, at times, really funny entertainment. Brown is a very good singer and some of his gags, though a bit deep, get laughs. His English valet plays his part well, as does the chorus of six, which, as is not always the case, is not seen too often. This act ought to find it easy going.

Betty Bond was fourth on the bill and has a special drop in one for her offering. She impersonates kiddies that live in an apartment house and acquits herself very well. She then sings a song about Prohibition and winds up her act with a jazz song and dance.

John R. Gordon and Company then offered their sketch, which was a riot. Both play their parts well and seem to have the knack of getting a laugh for every word and action. They have inserted some new goge since last reviewed and used good judgment in doing so. They went off to a big hit.

Ward and Raymond then appeared and had everything their own way from the start. Their's is a singing and talking act, and, though the singing is nothing to speak of, they are long on the talking end and scored a hit. The man's part in acting the Italian, Scotchman and Frenchman was well played. The woman is a very good straight.

Johnny Black and Dardenella then appeared with their special setting, which shows the girl on top of the globe. They went off to a hit. The fact that Black is one of the composers of the most popular song of today, coupled with the girl's gracefulness in dancing, won the house from the start.

Val and Ernie Stanton came on eighth and their rapid fire of gags went fairly well. They have changed their act a good deal, but it cannot be said that it was for the better. Some of their gags must be twisted out of shape before an audience can grasp them. However, the house seemed to like their style of comedy and they were applauded loudly and long. Both work hard and get the most out of their material.

Cronin's minstrels closed the show. Their offering starts with a vision of colored electric bulbs of some kind that swing across stage and later out over the audience. This bit is somewhat of a novelty and had the audience guessing. The act proper, an Indian-club swinging affair, is in no ways spectacular, and the writer would advise that they sprinkle it with a little more pep. Their closing number goes well and they go off to a fair amount of applause.

B. O'G.

FLATBUSH
(Last Half)

Jennier Brothers opened an exceptionally fine bill and their trapeze offering was well received. This act is reviewed more fully under New Acts.

Frank and Toby Schnell were second, and their offering a riot. They have the same old act, but it seems that, wherever they go, it is welcomed with open arms. The girl still sings her roughneck version of a baseball game, and in the same roughneck way, and the pair go off to a big hit.

Stewart Black and Company filled third spot and their drama, which is supposed to be enacted in Scotland, goes for a big hit. All characters have a splendid cockney accent, which is graded down so that it can be understood by the audinece. This act seems headed for another run over the big time.

Petite Marie Casper filled the fourth spot and did full justice to her position. Her looks, vivacity and personality, coupled with a very pretty routine of songs, always send her off to a big hit. When it comes to singing blues, she's A 1. She was forced to take several bows. The piano player, although he does not play alone at any time, plays very well, and helps Miss Casper put over her "Blues" number to a nicety.

Charles Reilly, with his monologue, had them laughing from the start. He has a good line and knows how to deliver to the best advantage. His song on prohibition, which includes the titles of songs old and new, got many a laugh and he went off to a hit.

The Decorators closed the show. While on, they had the audience rolling under their seats, as the saying goes, and were a show in themselves. It is somewhat of the screen pie-throwing style and, though a bit sloppy in spots, sends the audience away laughing. The man's part of a drunk is wonderful and he was the cause of practically all of the laughs. In helping the decorators decorate the house, he also decorates the floor of the stage in addition to everybody on it, and though a bit hard on the stage hands, it is just what many audiences likes to see. It closed with the crowd clamoring for more.

The feature picture was Mack Swain in "Daddy Ambrose." B. O'G.

PROCTOR'S 23RD ST.
(Last Half)

Gabby Brothers and Clark, who opened the show, would do well to do less talking. Their offering is remarkable and their feats in juggling the Indian clubs will, without doubt, bring them to the big time. But, their continued chatter is of no account, it not having a semblance of cleverness. To omit it will give them the opportunity to polish up their offering in one or two spots, that still need fixing.

Meyers, Burns and Wood are second on the bill and their singing gets them by with flying colors. The voices of the trio blend nicely and their songs are well chosen.

M. Liss and Company filled the third spot, and their Irish offering received a very warm reception, showing that the Irish are still holding their own around this district. The man plays the part of a "drunk" very well. The woman played the part of an old Irish woman to perfection. The girl in the act sings well and is a typical Irish colleen. It would not surprise the writer to find this act composed of one family.

Roland and Ray, who were fifth, walked out, captured the house and walked in again. The man, presumably Ray, is a born performer and his gags kept the audience in roars. His partner is an excellent "straight" and a fair dancer. This offering will seldom fail to arouse even an unresponsive audience.

Campbell's southern quartette was on fifth, and in its quaint colonial setting in two and splindid singing of Southern melodies and ditties, won a hearty handclap. The three men have clear and strong voices, as has the woman, whose songs are well chosen and sung in a truly southern manner. Not a bit of noise disturbed the serenity of the offering until the end, when the audience burst forth with a world of pent-up applause.

Anger and Packard filled the sixth spot, and their song and comedy offering went well considering whom they followed. Some of their gags are clever and new and were well applauded, although some of the really good one were wasted and went over the heads of the audience.

The Powell Troupe closed the show and served to keep them seated to the end. Their tight rope walking, in which two boys and two girls participate, is chuck full of thrills and includes some very difficult feats, such as a back somersault while on the rope. The troupe also carries a contortionist, who serves to give them a chance to get their breath. His antics are remarkable and quite as interesting as the act proper. A few weeks to smooth out one or two rough spots and they will find it easy sailing.

B. O'G.

HARLEM OPERA HOUSE
(Last Half)

The Gormley Sisters, and Castle, are a trio who deserved much better than opening position here, even though the bill put on for the holiday portion of the week was above the average presented at this house. Castle is a young man who works with the sisters, in their routine of songs and dances, which are very well done. Despite the position, the act found favor with the audience and should soon be in possession of a route over the big time, judging them on merit.

Frazer and Bunce followed with a song and patter offering of fair merit and gave a fairly good account of themselves.

"Last Night" has some new people in the cast in the persons of Anna Frances and Earl Miller, who are doing the parts formerly done by Walter Clinton and Julia Rooney. Earl Cavanaugh has recovered from the cold which so badly handicapped him, but is still a bit hoarse. His work, however, kept the laughs coming. Miss Frances also does an imitation of Pat Rooney that is very good and brought the house down here. Miller works capably in Clinton's role. Ruth Tompkins and the rest of the cast did their alloted bits capably and all sent the act off to a good hand.

Sailor Reilly, now working in civilian clothes, is doing a new routine which will be fully reviewed under New Acts.

Allman and Nally are doing the same act which Jack Allman did with Rena Arnold last year. Miss Nally is a diminutive girl, by no means pretty, but the kind who is characterized as "cute." Despite the age of the act, it still seems to retain its value for laughs, and scored a hit with this audience. Although the act on the whole has not been changed, new songs have been put in and Marietta Nally is wearing a new dress of blue, which becomes her nicely.

The Warden Brothers closed the show with a dandy Risly offering. The pair open with a series of tumbling stunts that are good and then go into their Risly work, which is novel. The stunts are done with barrels, which, when pressed in a certain spot, drop their top and bottom when a sort of "jack-in-the-box" contrivance is revealed. They also did some stunts with large balls, using two, three and four at a time, and also did some work while playing the banjo and guitar. G. J. H.

JEFFERSON
(Last Half)

Fulton and Mack followed the feature film with a fast routine of hand balancing work. The pair have some good stunts in their offering, and do them well. They omit stalling from their routine and gave a good account of themselves.

Rence and Florence offered the usual sister routine in second spot. One of the pair is a blonde, formerly with "The Mimic World," the tab which has been in vaudeville for the past few years. Her partner is a brunette. Both girls sing nicely and have a repertoire of published songs. Their routine includes some dance bits which are neatly done.

Hector is the featured dog in an act with four canines. The act contains the regular run of stunts regularly done by such acts, including the ringing of bells in answer to questions, and also some novel bits in having the dogs run through the various parts of the theatre, from the orchestra to balcony, doing a few stunts there and returning to the stage. As a whole, the turn is a pleasing novelty of its kind and will please.

Helen Colene and Company, the latter consisting of a pianist, found favor with the audience with her song skit. The act is made up of special material, having numbers built around "Windows" that are cleverly written and delivered by Miss Colene. In addition to a neat act, Miss Colene wears an attractive number of gowns and also presents a very pleasing appearance. Her pianist rendered capable assistance.

Bruce Richardson and Company have a neat little comedy sketch called "Moving Day." Four people compose the cast of the entire company and do their work well. The playlet is written in good style and has a lot of clever lines. The audience here liked the turn and showed it.

Morgan and Anger, two men, one doing Hebrew comedy and the other working "straight," do the regulation routine of their kind. They have a number of good gags in their material, but still can improve upon it in spots. The two also sing and a fast "Bally-ho" number at the close sent them off to a big hand.

Six pretty maidens make up the company of the "Military Revue," which closed the show, with an exhibition of singing and dancing, both of which were very well done. G. J. H.

VICTORIA
(Last Half)

In opening the show La Dora and Beckman presented an acrobatic turn that is nothing short of sensational. Both performers work hard and go through their routine of stunts without a hitch. La Dora, the feminine member of the team, is exceptionally good on the slack rope, going through her routine and singing all the while. However, the whistling bit and the one attempt to put over some comedy at the start, could well be eliminated, without injuring the entertainment value of the act. They scored a fair sized hand.

Working in one, with a special drop, Mildred Rogers had everything her own way in second spot, when she presented a cycle of interpretative jazz dances in the most finished style. She is a dainty, diminutive young lady, possessed of a winsome personality and considerable grace. She possesses a well stocked wardrobe, and her routine is well chosen. She closed to a big hand, refusing an encore.

Leon Stanton and Company, following, offered a comedy sketch which, although well staged, is trite in plot and weak in construction. For the most part, it is a rehash of all the old tricks in playwriting, with dialogue that is very reminiscent. The story involves the conventional old man with young ideas, who agrees to marry his housekeeper in order that his ward's fortune may revert to her upon her wedding day. They scored a small hand.

Weber and Elliott, two old timers, but who are not nearly as old as their act, were next, doing fairly well and scoring a fair hand. Elliott works straight and Weber is the "plant" who causes a row in the pit in an effort to break up the act. From this bit of hackneyed comedy they go into a routine of cross-fire and wind up by singing a medley of old time ballads. Elliott possesses a fair tenor voice and Weber proved good support with a rather foggy bass. This act would not suffer for the injection of some new material.

In closing, the Old Homestead Five provided some good singing, walking off to one of the biggest hands of the evening. Their ensemble is well balanced and their solo numbers are exceptionally good. The comedy bit gets over nicely. This aggregation of singers should find the better class small time very easy going. E. H.

CITY
(Last Half)

Delano and Pike opened to a rather "hard-boiled" audience on Thursday afternoon and did not get half the applause their work merited. The pair do some dance bits in the beginning of the act which mean nothing and gets them as much. But the acrobatic portion, which makes up the larger section of the act, certainly deserved a much better reception.

Walter Borchell had the audience warmed up a bit with his concertina and accordion work. He started with an operatic selection on the concertina, which he played well, and then offered a novel bit by playing two concertinas at one time, holding one in each hand and swinging them around. the accordion netted him an encore. He A medley of popular and jazz numbers with makes a mistake, however, in trying to dance while playing, because he can't dance.

"A Touch In Time" is a comedy sketch that may, possibly, derive its title from the fact that one of the characters in the offering gets touched by a burglar for his watch, chain and stick-pin. But otherwise, we can't see where there is anything in the act that refers to the title.

West, Virginia and West, a middle-aged man, a woman working as soubrette, and a young man about seventeen years of age, offered a comedy patter and dance skit that will make the big time, after the rough spots are taken out. The soubrette makes three changes in neat and effective frocks and also dances capably. The elder man and the boy work in gob uniform for the first part of the act and later appear in tuxedo and velvet Eton jackets, respectively. These two deliver some gags, some of which are good and some of which are not so good, mainly because of age. However, the delivery of them warrants laughter. The dancing of this pair is very good, that of the lad being exceptionally so. He has a routine of twists, whirls and Russian eccentric steps that are sure fire. The trio, who are evidently one family, father, mother and son, were a riot here, and, with time will fit nicely into bills at the better houses.

Doris' Seven Venitians, three men and four women, presented a classical song repertoire, which consisted, for the main part, of Italian numbers. One of the girls in the troupe played the violin in a few selections with the company and also offered a solo. In the number following the solo, she accompanied one of the men, who sang. Evidently she was trying to play one tune while he sang another and make them harmonize. But the result was anything but tuneful.

Harry Koler and Charles Irwin are doing the same act done by Mayo and Irwin. Koler, formerly a member of the Union Square Burlesque Stock, is doing Mayo's work excellently. He is a good-looking chap, presents a dandy appearance, and does Hebrew comedy to perfection. The team were the laugh hit of the bill.

Following a short reel as an introduction, the Fox Sea Maiden's closed with a display of costumes, some dancing and some singing. It will be fully reviewed under New Acts. G. J. H.

METROPOLITAN
(Last Half)

Erford's Golden Whirl opened the show and, with its gorgeous layout and elegant trapeze, made a hit. An act of this kind is not seen very often and, consequently, is entitled to better than opening position, especially as it has been closing the show on the bigger circuits for over a year.

Calvert and Shayne filled second spot and put the audience in a good humor to appreciate the exceptionally fine bill that was to follow. Both sing well and are masters of the art of Terpsichore.

The Nine Crazy Kids were third, and kept them laughing till the last drop of the curtain. The "li'l Jewish boy" is a wonder, and is responsible for a good many laughs. The act is the same as ever, except that a few new gags have been added here and there.

Trovato, the violinist, was fourth on the bill and his playing won applause. We would suggest, however, that he spend less time in imitating the whistling done in the audience. A few times is all right, his imitations being good; but to continue only gives the crowd a chance to get cold, and he has to start all over again. He plays an operatic piece, followed by some popular music, and closes playing "The End of a Perfect Day." When reviewed, he stopped the show and it was some time before the applause ceased and the next act could go on.

Stevers and Lovejoy closed the show with their dance and song offering and not only held them to their seats, but had them howling for more when they went off. This is a boy and girl act with special settings, and is reviewed more fully under New Acts. Both are graceful and the man sings very well. The songs he uses are special numbers and are pleasing. The pair will most likely be seen on the big circuits before long.

The feature picture was Olive Thomas be- "Footlights and Shadows." B. O'G.

VAUDEVILLE

RAHN AND BECK

Theatre—*Proctor's 125th St.*
Style—*Singing, dancing, talking.*
Time—*Fourteen minutes.*
Setting—*In two and one.*

If Rahn and Beck were to take advantage of the possibilities their present offering contains, they could fit into any big time bill with ease. After looking at the act for about five minutes, however, one can think of at least fifty different ways to elaborate and make it of big time standard. However, as the act stands, it will do for the better class of small time houses nicely.

The opening scene is laid in two, in a barnyard, with what seems to be a large yellow chicken and a black one, on the fence. However, both these chickens start talking and the audience learns that one is supposed to be a canary and the other a crow, the latter being the last of "Old Crow." The talk leads to some vocal display by the canary, who "Ah Ahs" a classical tune in good voice. As the canary goes off the stage, the other enters, this time attired as a farm boy. The canary then returns in girl's attire and both deliver a number about Tennessee, adding a dance that was not so good at the end. The man followed with a solo number telling the experiences of a certain guy with a chorus girl. Two numbers more were then delivered with the set in two and a special drop in one was let down, showing "Wonderland," with all the animals, while the pair sang "Alice in Wonderland."

The act is very neat as far as songs and settings are concerned, but can be improved in many different ways. One change they should immediately make is to have better patter put in the offering.—G. J. H.

FOUR BUTTERCUPS

Theatre—*Proctor's 125th St.*
Style—*Female quartette.*
Time—*Fourteen minutes.*
Setting—*In one.*

This act makes a great start. The curtain is pulled half-way up and four scrubwomen are disclosed working on the bare stage. They talk for a short while and then come to the conclusion that they can sing. Three of the women are rather abundantly built and the other is a slender, attractive young person. The act has one big asset in its favor from the start, *i. e.*, there are few, if any, female quartettes who have appeared in vaudeville.

Following their first number, all make a change and do the rest of the act attired as maids. The act itself is a dandy idea and the harmonizing ability of the quartette unquestionable. The only fault to be found is with the songs, which should be changed for a newer and better routine of numbers for, at present, their selections follow the lines of practically every quartette who have played vaudeville. A new repertoire will make the act entirely different and it will undoubtedly find it easy going in most houses.—G. J. H.

ANGER AND PACKER

Theatre—*Proctor's 23rd St.*
Style—*Songs and comedy.*
Time—*Twelve minutes.*
Setting—*In one.*

Although prohibition has been used quite extensively as the butt of jokes for some time, this pair is one of a very few that spring any with any real humor attached.

This is a man and woman act, the man appearing to be about sixty years of age. They sing a few songs and dance a bit and outside of a few of their gags, which are really good, are not out of the ordinary in an act of this kind. They will be good fillers in the better small houses, however.—B. O'G.

NEW ACTS AND REAPPEARANCES

BELL AND BELGRAVE

Theatre—*Proctor's 23rd St.*
Style—*Playlet.*
Time—*Sixteen minutes.*
Setting—*In three.*

This couple offers a sketch that is comical all through.

The story is about an architect who, after years of toil, has finally been made an offer to draw plans for a large theatre. He gets a note from the man making the offer inviting him and his wife to have dinner with the builder at eight p. m., at the Waldorf-Astoria.

After much hustle and bustle, during which time there are many funny situations, they finally get dressed. That is, the husband gets dressed. The wife doesn't get a chance to start owing to the demands of her husband for his shirt studs, collar, tie and what not. It is finally eight o'clock and the wife hasn't started to get ready. She does so, eventually, however, and he looks for the note which, after a long search, he finds. He reads it to her and she almost falls in a faint, as the appointment reads for the following night.

The piece is well written and both parties work hard and handle the material well. The sketch ought to find it easy going.—B. O'G.

ESTELLE & BERT GORDON

Theatre—*Proctor's 5th Ave.*
Style—*Singing and nut comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

Estelle and Bert Gordon have a skit which ought to have them playing big time shortly.

Estelle, who is a plump little strawberry blonde, with an exceptionally high and shrill, though at times pleasing voice, starts off with a classical piece. Bert then appears and the laughing starts. He is a Hebrew comedian who looks the part. He had no clever gags, but his manner of delivery brought a laugh every time. Miss Gordon is a good "straight" and her part in teaching him to sing was very well done, although we would advise her not to shriek quite so loudly.

They went off to a tremendous hit and were forced to give an encore.—B. O'G.

LAMONT AND WRIGHT

Theatre—*Proctor's 23rd St.*
Style—*Harmonica and songs*
Time—*Twelve minutes.*
Setting—*In one.*

This is a two girl team act. Both girls are pretty and have three changes of costumes, which are well chosen. They both play harmonicas well and start their offering with a medley of popular songs. The dark one then plays the violin and harmonica together, as well as giving an imitation of a hick musician, playing hick music to a hick crowd, in a hick town. They close their act by one harmonizing with the other on mouth organs.—B. O'G.

OSCAR MARINO TRIO

Theatre—*Proctor's 5th Ave.*
Style—*Strong Man.*
Time—*Ten minutes.*
Setting—*In three.*

The Oscar Marino Trio offer some strong man feats that are not sensational but are fairly interesting and will serve to please in the better small time houses. They do some trapeze work at the start, but the most of their time is devoted to balancing on a heavy pole. They wind up their act on a bar, one doing a few tricks on the horizontal bar.—B. O'G.

BABE MOORE

Theatre—*Proctor's 125th St.*
Style—*Song. (tryout).*
Time—*Twelve minutes.*
Setting—*In one.*

Although the "shimmy" is fast becoming a back number, a girl who is accomplished in this art can get by in certain houses where they cater to people who want that kind of entertainment, and in a number of cases girl acts get by simply on their ability in this direction.

In the case of Babe Moore, however, it is a different matter. She has a fairly good voice, her songs are well chosen and she has a good delivery. Her songs, all popular numbers, refer a great deal to the shimmy and she fairly eats it up. We would advise her, though, not to overdo it when she plays in the better class houses, as most likely she will.

When reviewed, she was applauded to the roof.—B. O'G.

VALENTINE AND BELL

Theatre—*Fifth Avenue.*
Style—*Bicycle.*
Time—*Ten minutes.*
Setting—*In three.*

A turn from the beaten path is taken in this offering.

The man has a few novel ideas which, besides getting a laugh, also display his ability on the bicycle. He inadvertently knocks over a table at the beginning of his act and proceeds to ride around the stage on the top, which is equipped with two pedals. He then picks up what is thought to be a banjo and instead of playing it, lays the wide end down and rides off the stage on it. He then appears on a real bicycle and shows unusual ability on it.

A young girl with him is also an adept with the wheel and gives a very graceful exhibition of acrobatic riding. They will find no difficulty in reaching big time.

—B. O'G.

DORREAN AND SCALLING

Theatre—*Proctor's 125th St.*
Style—*Singing and piano.*
Time—*Twelve minutes.*
Setting—*Three.*

Opera doesn't, as a rule, go very well in vaudeville nowadays, but we don't think that Dorrean and Scalling will find the going hard.

One good feature about their act is the fact that they devote a certain amount of their time to popular music. That is, the pianist who, by the way, is good, sings two or three popular songs and then plays them in opera style, which sounds very well. He is not sensational as a singer, but his playing will get him by anywhere. His partner has a clear, strong voice and sings only classical numbers.

Their offering will go well in next to closing spot in the better of the small time houses.—B. O'G.

MEYERS, BURNS AND WOOD

Theatre—*Proctor's 23rd St.*
Style—*Singing trio.*
Time—*Fourteen minutes.*
Setting—*In one.*

When a trio of good singers get together and get the proper songs they cannot fail to please. This trio seems to know what an audience wants and, what is still better, gives lots of it to them. Their voices blend nicely and they offer a routine of songs, both catchy and standard, in a manner that will not fail to please. The pianist is no Paderewski, but can play well enough to get by.

EDMUND DARBY

Theatre—*Proctor's 125th St.*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In one.*

The manner in which Darby works would give one the impression that he has appeared in musical comedy and his formal day attire strengthens that impression.

He opens his offering with a comedy announcement, saying that he had asked the house manager whether he ought to sing or dance and that, after seeing him do both, the manager asked him to recite. All of which is old stuff, and, for that matter, so is the larger portion of the remaining material in his offering. He follows his opening announcements with a parody on "Gunga Din" by telling the history of a rotten egg. This is only fair and yet it is the best part of the act. His patter is full of gags that have been used by other acts for years, and, to make it worse, he waves the flag at the close of the act in reciting an "Anti-Bolshevik" number, thus stamping his act as hopelessly small time. For an encore, which his George M. Cohan stuff netted him, he rendered a rather weak prohibition recitation.

Darby has a pleasant appearance and seems to possess ability. But he will never be given an opportunity to display any talent with his present act.—G. J. H.

STEVERS AND LOVEJOY

Theatre—*Loew's Metropolitan.*
Style—*Dancing and Singing.*
Time—*Eighteen Minutes.*
Setting—*Special; One and Three.*

A very pretty, scintillating, purple silk setting is used at the start of this offering, a boy and girl making their appearance through the center, which opens. They start off with a song which does not promise anything out of the ordinary, but then break into a dance, a sort of hesitation waltz. This number scores an individual hit, the pair dancing as one, in perfect rhythm with the music played, their feet barely touching the boards as they glide over the stage.

The special drop then rises and shows another pretty setting in three, the trimmings being quite like the first. The boy then appears and sings a short number later announcing his partner as the "Goddess of Syncopation." She then appears in a very pretty costume and does a dance and is later joined by her partner and they both do a dance which is sensational from start to finish.

The team then start a pivot, during which, at certain intervals, he throws her from him and she keeps spinning. This last number has them clapping loudly long before they are through.

B. O'G.

TIM BRYMN AND BAND

Theatre—*Proctor's 125th Street.*
Style—*Singing, Dancing, Band.*
Time—*Eighteen minutes.*
Setting—*Two.*

Tim Brymn was last seen during the Summer, with his band, then known as the "Black Devils," at the Shelbourne Hotel.

The act opens in two, where seven members are seen, one playing the banjo, another the guitar, and all coming in for different song bits. Two of these do some great soft-shoe work in dances which they put over. On Brymn's entrance only four of the seven remain on the stage.

Two members of the act then sing a number with a special drop in one. At the end of the number, the setting goes to full stage, where ten members of the band are seen, with Brymn at the piano. A very light colored girl delivered a sort of Spanish jazz number and, after singing, took her place with the band, playing the saxophone.—G. J. H.

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

FRENCH MANAGERS FIGHT VISITOR TAX ON PARIS

Scheme to Require Payment from All Who Come Into City, Whether Foreign or Native, Would Hurt Theatre Business Greatly, They State

PARIS, Feb. 14.—Parisian theatrical producers and property owners, have planned drastic action to combat the decision of the Municipal Council to ask the Chamber of Deputies for the authorization of a law declaring Paris a "tourist-resort," for that would mean the adoption of a tax, daily or weekly, on all visitors.

It is the contention of theatrical men that such action would curb the influx of tourists and thereby seriously affect business, in that the Parisian theatrical manager is dependent, in a large measure, on tourist patronage. Since the declaration of war, and up to the signing of the armistice, theatrical business here has suffered considerably and, now that conditions are again becoming normal, theatrical men hope to make up the loss of the past four years, which has been so great that only by the most lenient measures can it be made up.

The proposed tax will be anything from 10 centimes (one cent) to one franc (about fifteen cents) per day. The money so collected is to be expended on the upkeep of the city. This plan is already in operation in many French resorts, and in most Swiss and German ones. But it has never yet been applied to a great city.

The justification for the tax is that Paris needs an immense sum of money for public improvements and repairs since the war, and that the financial condition of the city entitles it to exact some help from visitors. The tax would be paid not only by foreigners but by French people themselves who come to Paris.

BAN AMERICAN FILMS

HELSINGFORS, Feb., 14.—The Financial Council, because of the exchange rate situation, has prohibited the importation of American moving picture films. The Educational Council, however, has declared itself in sympathy with the importers, as they feel that moving pictures exert a great power for good, and are a mental recreation for a war-stricken people. It is believed here the Financial Council's drastic measure will be moderated.

DAISY MARKHAM PRODUCING

LONDON, Eng., Feb. 13.—"The Mystery of the Yellow Room," produced by Daisy Markham at the Devonshire Park Theatre, has a cast which includes A. Freeman, Colston Mansell, Ernest Ruston, Walter E. Wallis, Evan Thomas, George Relph, Margaret Halstan, Arthur Cullin, J. Lawrence Anderson, Alec Thompson, Henry B. Lane, Harry le Noir, Fred Emery, Annie Hill, Cyril Hugh, Philip Knox, C. A. Fairfax and Vincent Sternroyd.

DU MAURIER INTERESTED

LONDON, Eng., Feb. 13.—Gerald du Maurier is taking an active interest with Constance Collier in the play founded on his late father's story "Peter Ibbetson." He even superintended rehearsals of the cast which, on the opening night, included Basil Rathbone, William Burchill, Saxon Tooker, Grosvenor North, Ernest Moore, Fernley Bishop, Bessie Batesman, Olive Noble, Frances Wetherall, Madge Murray, Ethel Carrington and Madeline Robinson.

"MEDORAH" OPENS

LONDON, Feb. 10.—"Medorah," described as an "Eastern-American" comic opera, was presented here recently for the first time at the Alhambra Theatre by Bernard Hishin. The piece owes its adaptation from the Dutch of Denn Spraklin, to Rupert Hazell, while the musical setting is the work of Van Ennem.

RAILROAD RATES RAISED

LONDON, Eng., Feb. 13.—The recent raise in railway charges from three pence to five pence a mile, has caused much discussion here, especially at the Touring Managers' Association. Most of the leading managers attended a meeting recently and the subject was thoroughly thrashed out.

"ABRAHAM LINCOLN" CLOSING

LONDON, Eng., Feb. 13.—"Abraham Lincoln" which was quite a success over here as well as in New York, will close Saturday night at the Lyric, Hammersmith.

SIXTY SEEK ELECTION

LONDON, Eng., Feb. 14.—The names of sixty candidates have been submitted for the annual election as councilmen of the Actors' Association which will be held on Feb. 16. This list reads as follows:

Gerald Ames, Allen Aynesworth, Lilian Brathwaite, Phyllis Broughton, Percy Clarbour, O. B. Clarence, Lisa Colman, W. G. Fay, C. V. France, Alfred Goddard, Georgina Hamilton, Ernest Hendrie, Alfred Lugg, Madge McIntosh, Norman McKinnel, Dawson Milward, Murri Moncrieff, Henry Oscar, Lennox Pawle, Sydney Paxton, Mrs. Saba Raleigh, Lucy Sibley, Harding Steerman, George Tully, Henry Vibart, Ben Webster, Stephen Wentworth, Fisher White, Hugh Wright, Eric Albury, Cyril Austin-Lee, Thorpe Bates, Isabel Beresford, Jessica Black, Clarence Blakiston, E. Brooke, Edmund Beresford, Frank Cariello, James Carrall, Louis Casson, Cyril Cattley, Jack Clyde-Millar, John Collins, Bernard copping, Frank Denis, T. W. Dunscombe, Ada Ferrar, Gladys Ffolliott, Luke Forster, George Fry, Walter Gay, Cyril Grier, Ethel Griffles, Haidee Gunn, Elizabeth Hamilton, Alfred Harding, Frederick Harker, Frank Heath-Saunders, Frank Irish, Sr., Frank Irish, Theo. Leslie, David Leslie, Fred Leslie, Oswold Lingard, Frank Macrae, Kathleen Magee, Percy Marshall, Robert Michaelis, David Noble, Maurice Patrice, Herbert Pearson, Frank Petley, Courtice Pounds, Fred Raynham, Clifford Rean, Ernest Ruston, J. Scott-Leighton, F. B. J. Sharp, George Silburn, Herbert Stanton, Athole Stewart, E. J. Story-Gofton, Hilliard Vox, Bertram Wallis, Thomas Weguelin.

MUSICIANS GET MORE MONEY

LONDON, Feb. 10.—The Amalgamated Musicians Union's demand for more money has been awarded by the Industrial Court here. The musicians demanded a minimum wage at motion picture theatres in Sheffield, Bristol and Scotland and have made agreements to the following:

Musicians shall be paid a minimum wage of three pounds a week, of six night performances of three and three-quarters hours each, with a fifteen minute intermission at the halls in which two performances are given a night.

In halls where continuous performances are held, the following agreement has been made:

2 hours a day for six days, 34 shillings.
3 hours a day for six days, 51 shillings.
4 hours a day for six days, 68 shillings.
5 hours a day for six days, 85 shillings.

For every complete ten minutes of overtime, the musicians are to be paid sixpence each.

OPERA DIRECTOR HISSED

BERLIN, Germany, Feb. 14.—Dr. Richard, while directing a performance of "Lohengrin" at a theatre here last week, was hissed from the stage and did not reappear until the insistent applause of his friends called him back. That he is producing his own works to the detriment of the rest of the repertoire is given as the cause of the hissing.

Ordinarily, it is not an easy matter for an opera director to get along here, Gustav Mahler, though now one of the most revered musicians, having once met with the same opposition as Dr. Richard. He is here now for the final rehearsal of "Woman Without a Shadow," scheduled for an opening this month.

DISLIKE FILM METHODS HERE

LONDON, Eng., Feb. 13.—After expressing themselves as being "fed up" with the unimaginative and unenterprising methods of the film companies over here, three of the most promising young actors of the British motion picture world sailed this week for America.

They are Captain Vesey O'Davoren, John Gliddon and Eliot Gordon. It is also reported that Lady Diana Duff-Cooper is now under contract to go to California this spring to appear in films.

SOUSA MAY COME OVER

LONDON, Eng., Feb. 13.—James W. Matthews, long business manager for the late Charles Frohman at the Duke of York's and since then manager for Charles Dillingham in New York, has just arrived here on the *Adriatic*. He will remain over here for six months when he will return to America, in the meantime, trying to arrange to bring Sousa and his band over here when he returns.

PARIS INTELLECTUALS COMBINE

PARIS, Feb. 15.—A federation of intellectual workers has been formed here and has been recognized by labor organizations. The federation has appointed two committees to draft a definite constitution and program and receives for membership dramatists, teachers, poets, journalists, songwriters, engineers, artists, dramatic experts and scientists.

AMERICAN BAND OPENS

LONDON, Eng., Feb. 13.—The American jazz band, known as the Yerkes Novelty Five, made its appearance this week at the London Hippodrome in the course of an entirely new dance feature in "Joy Bells." Bernard Carrington and Mai Bacon will dance to the music played by the Five.

GET CORT PLAY RIGHTS

LONDON, Feb. 10.—Charles Harrison has purchased the rights to "The Natural Law" for the United Kingdom. The play was originally produced in New York by John Cort and opened at the Republic Theatre on April 3, 1915, where it ran for several months.

WILL PRODUCE "SWEETHEARTS"

LONDON, Eng., Feb. 14.—"Sweethearts," the musical comedy by Henry Blossom and Victor Herbert, is to be produced in London in the near future. Beatrice Lillie is to appear in the piece, and the presenter will be Mr. Leon Pollock.

LORRAINE GOES TO SWITZERLAND

LONDON, Eng., Feb. 14.—Robert Lorraine, who has ended the run of "Arms and the Man," has left for Switzerland for a rest. He is preparing Shakespeare's "Henry V" for his next appearance in London.

"CHARLEY'S AUNT" CLOSES

LONDON, Eng., Feb. 13.—The revival of the American play "Charley's Aunt" at the Royalty Theatre, closed last week. It was followed by a revival of "The Admirable Crichton."

ELECTION AROUSES INTEREST

LONDON, Feb. 6.—Great interest is being shown by actors here in the coming election for committeemen of the Variety Artists' Association. Elections are held annually, and it is the committeemen who instruct the chairman and other officers of the organization as to what course to pursue in different matters.

There are forty-three vacancies to be filled in the Federation every year. Forty members of the committee which is about to vacate, offer themselves for re-election, in addition to which are thirty-two new candidates, making a total of seventy-two candidates.

Members offering themselves for re-election this year and the acts they belong to are: W. H. Atlas, Charles Austin, Sid Bandon, Ken Barton, Edwin Barwick, Burnetti, Morny Cash, Dave Carter, Harry Claff, Major Charles, Tom E. Cliff, Whit Cunliffe, W. J. Churchill, Syd Crossley, Fred Day (The Days), Tom E. Dean, Robert Dunning (Mystic Saxbys), Seth Egbert (Bros. Egbert), Gus Garrick, W. E. Gillen, Griff, Fred Griffiths (Bros. Griffiths), Arthur Hall, Tom E. Hood, Cecil W. Huxter (Bros. Huxter), Ted Karno, Fred Kitchen, J. P. Ling, Lauderdale Maitland, George Newham (Newham and Latimar), Harry Radford (Radford and Valentine), George Sanford (Sanford and Lyons), Albert Schafer (Kenway and Green), Harry Stelling, E. J. Story-Gofton, Alfred Sutcliffe (Sutcliffe Family), Harry Taft, Deane Tribune, Howard Ward (Ward and Vere), Ernie Whitmee.

New candidates seeking office are: Adkin, W. Banquier (Apollo), Celest, Chas. Chandon (Chandons), Crawshaw Crabtree (Les Bon Bons), Louis Dee (The Dees), Tubby Edlin, Harry Fairbanks, Chas. Hutchins (The Q's), Halma, Irving Bert, Walter Kemp, Fred Keeton, Harry Lake, Harry Linden (Linden and Berridge), Ernest Lester (Walton and Lester), Robert Lecardo (Lecardo Bros.), Harry Mason (Mason and Bart), Frank Marcelle (Marcelle and Partner), Hal Mack (Murphy and Mack), Jim Nolan, Barry Ono (Ono and Walsh), A. J. B. Raby, Jack Riskitt (Riskitt and Betty), Freddy Regent (Regent and Taynton), Fred Russell, Jack Shires, Bernard L. Sutcliffe (Sutcliffe Family), Mark Stuart, Norris Smith (Smith and Joyce), Dan O. Scott (MacTavish and Hill), Sammy Shields, Fred Woellhaf.

FILM OF KAISER DESTROYED

BERLIN, Feb. 15.—The film depicting the life of the former German Emperor, William II, which was prohibited from public exhibition last autumn by Gustav Noske, Minister of Defense, has been ordered destroyed by the courts here.

The film, which showed the former Emperor being impersonated by Ferdinand Bonn, was exhibited in the court room before the judge and attorneys for five hours.

WILL REVIVE "THE ONLY WAY"

LONDON, Eng., Feb. 13.—"The Only Way" was revived last week by Martin Harvey at the Covent Garden, with a cast that includes Marie Remingway, Amy Coleridge, Miss N. De Silva, Martin Harvey, William Stack, H. O. Nicholson, James Dale, A. R. Imeson, Eugene Wellesley, Frederick G. Davies and Gordon Craig.

"MR. PIM" GOING BIG

LONDON, Eng., Feb. 13.—A. A. Milne's comedy, "Mr. Pim Passes By," at the New Theatre, is doing a wonderful business. Much credit for its success is due to the acting of Irene Vanbrugh, Ben Webster and Dion Boucicault.

PARIS TO HAVE NEW HOUSE

PARIS, France, Feb. 14.—Another new theatre is to open in Paris. It will be built near Mont Parnasse, and has been designed by Mr. W. G. R. Sprague, owner of the Balham Hippodrome, England.

The New York CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION

Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118

WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, FEBRUARY 18, 1920.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg. HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St. R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

A STEP FORWARD

The merger of the various theatrical and managerial associations in Chicago into one big body is a step in the right direction. We might even add that it is several steps in the right direction! For, in combination, there is solidity and, in solidarity there is strength. And, what the managers need more than anything else for the best interests of their business is collective strength to combat the ever-growing tendency of lawmakers, self-appointed and otherwise, and civic organizations, to surround the theatre and theatrical business with destructive rules and regulations.

But, as we look back on the efforts of managers to combine and carry on collectively, we find that the thing has been attempted times without number and almost invariably the result has been disorganization, growing out of factional insurgency. This latter, generally has been due to the selfishness of one or a group of managers.

Though theatrical managers are not credited with being essentially hard-headed business men, they have enough sense to realize that, in a strong collective organization lies their commercial salvation. For the theatrical business has grown so extensively within the last ten years that it may now be reckoned one of the country's leading industries, especially if the motion picture part of it is to be considered. And it is so closely allied that it should.

We know of no other national industry whose heads are not organized in some strong outside organization which has for its purpose the protection of the business it represents.

Managers have always felt that a strong organization would be a good thing for them. So has everybody else felt that way about it. But, for some reason, just when whatever organization they happened to have organized has gathered in essential strength it has come a cropper by reason of internal insurrection.

We trust, therefore, that the Chicago managerial association, recently organized, will prove to be all that it portends, an organization designed to successfully combat pernicious outside forces that tend to embarrass the theatrical business, and, as such, disprove the assertion that managers cannot stick together.

THEATRES BACK TO NORMAL

The Health Department having removed all restrictions, theatres are again raising their curtains at the usual time.

TWENTY-FIVE YEARS AGO

Rose Coghlan's Company was playing through the South.

Edwina was with Paul Dresser's "The Green Goods Man" Company.

Rose Sydell's London Belles included Miss Sydell, Lillie Sorter, Julia Kelly, Grace Celeste, Julia Enright, Marie Wallace, Sally Price, Gertie Lynch, Franklin Sisters, Campbell and Shepp, Moran and Murphy, Los Vegas Family, Tony Ryan and Musical Silbo.

Memphis Kennedy was with the "Ladies' Club" Company.

New Plays: "The Grand Vizier," with Tom Seabrooke and Elvia Croix; "His Wife's Father," with Wm. H. Crane, Orrin Johnson, Percy Brooke, Annie O'Neill; "A Midwinter Night's Dream;" "The Vale of Avoca;" "A Leader of Men," with Mr. and Mrs. Kendal; "On the Go," with Chas. A. Loder, Banks Winter and the McCoy Sisters.

Clinton Wilson was business manager of the Actors' Protective Union.

Answers to Queries

H. L.—Yes, both those shows opened in your town. Cyril Maude starred in "Jeff," which opened at the Empire Theatre on October 2, 1916. The play was written by Michael Morton. "Shirley Kaye" opened on October 13, of the same year, in the Empire, with Elsie Ferguson.

P. D. G.—The scar on Ethelyn Clark's cheek was caused by an automobile accident which occurred in Atlantic City in 1916. It is hardly noticeable while she is working in make-up. Miss Clark sued for damages and was awarded $5,000, in addition to $1,000 for lawyer fees and $1,000 for damage done to her car, making $7,000 in all.

L. V.—Virginia Earl has appeared in both vaudeville and musical comedy.

B. M.—"His Majesty, Bunker Bean" was originally produced at the Astor Theatre on October 2, 1916, with Taylor Holmes in the leading role. It was written by Lee Wilson Dodd. The motion picture production of the play was released a year ago, with Jack Pickford in the leading role.

O. P.—"Backfire" was written by Stuart Fox.

J. O'F.—Harry Thompson played in vaudeville for a number of years with a political and miscellaneous monologue. He was known as the "Mayor of the Bowery." Don't know his present whereabouts, but try a letter to him care of the Clipper, which will be advertised and forwarded.

H. G.—Frances Weiss formerly did a single act with a song and dance routine. Matthew Proujanski assisted her at the piano. Miss Weiss is now preparing an act with Helen Schulman, in which they will be assisted by Philip Weinstein.

Harry.—No, Ben Atwell never played with Anna Held. Roy Atwell appeared with her in "Follow Me."

P. N.—"Betty" contained quite a few well-known stars of today in its cast. Besides Raymond Hitchcock there were Joe Santley, Ivy Sawyer, Justine Johnson and Marion Davies. Master Lowrie, the juvenile, recently appeared in vaudeville with the team known as Hart and Lowrie.

J. F. C.—Sir Herbert Tree has appeared in motion pictures. One of his features was released in 1916 by the Triangle-Fine Arts, called "The Old Folks At Home."

W. J.—Carl Hagenback, the famous animal collector and senior partner of the Handelsmenagerie and Theirpark, died in Hamburg on April 14, 1913.

C. G. S.—Kitty Gordon was seen on the Keith Circuit once before.

L. A.—"The Argyle Case" was Robert Hilliard's starring vehicle at the Criterion in 1913.

M. B.—Will A. Page, press agent for Comstock and Gest, formerly acted as press representative for several interests.

D. O'H.—The PuFor Boys have been in vaudeville for seven years.

H. G.—Al Jolson was not born in New York, but in Washington.

E. J. M.—Yes, June Mills used to make them laugh in burlesque.

T. D.—Ethel Hawkins has been dead since March of 1913.

George McK.—The Orpheum time was played at least twice by Dickonson and Schooler.

H. K.—You lose. Fred Duprez did play at the Empire Theatre in London, a few years ago.

S. S. T.—In 1909 Sophie Tucker appeared in the Ziegfeld Follies.

H. T. R.—Frank Keenan appeared in Vaudeville in a sketch by Willard Mack.

D. S.—Sarah Bernhardt played here in the Palace Theatre in 1913 at a salary known to have been one of the greatest ever paid in vaudeville.

H. C.—Brandon Tynan acted in Israel Zangwill's play, "The New Religion," a few years ago.

T. R. W.—Harry Lauder commenced a tour here in 1914.

L. & G.—Tyrone Power played the role of Brutus in "Julius Caesar."

D. S.—Dolly Connolly was in "All Aboard." So was Joe Barnett.

T. E. J.—"Alkali Ike" was a character in Essanay Comedies.

E. G.—You're right. William Farnum, the movie actor, played at one time in a vaudeville road show, put out by John Cort.

W. F.—In 1913 De Wolff Hopper played in "Iolanthe" at the Casino Theatre, New York.

T. C.—Arthur Geary sang for a while in vaudeville before going into the Hippodrome show.

B. L. T.—The play, "The Witness for the Defense," had for its star Blanche Bates.

K. F.—"Within the Law" was presented here in 1912.

V. N.—Cliff Gordon, who played Keith's Circuit, died in 1913.

A. B. Q.—Gaby Deslys played in "The Honeymoon Express" at the Winter Garden.

F. I.—George Kleine produced "Quo Vadis" in pictures.

R. W.—Valeska Suratt toured the Keith's theatres in an act named "Black Crepe and Diamonds."

L. E.—George MacFarlane, now in Vaudeville, once sang in Gilbert and Sullivan operas.

CORT TAKES PARK THEATRE

John Cort last week secured a long term lease on the Park Theatre and will take over the house on January 1, 1921, when Lawrence Anhalt, the present lessee's papers expire. Cort will operate the house on the same policy as the Standard.

As yet, the American Singers, who have been appearing in the Park for the past two seasons, have not secured a house for next year.

Rialto Rattles

GETTING FAMILIAR.

One of the agents in the Putnam Building when asked which typewriter he used in his office answered, "the machine that woman makes—you know, Elsie Smith."

A SLIGHT MISTAKE.

They were promenading along the avenue and she was pointing out all the noted people. Suddenly "Fatty" Arbuckle went by. The girl who was receiving all the enlightenment wanted to know who that "big man" was. The guide, having caught just a glimpse of his face, looked around and making a thorough study of his build, turned again to her friend, saying, "that, Oh, that's Caruso."

AND A SLUSHY ONE.

Now it's really the Great "White" Way.

LOOK OUT BELOW.

After that incident at the Rivoli, in which the canopy fell down, it wouldn't be at all surprising to see many of the boys formerly in the army, passing to and fro wearing their souvenir helmets.

IT PAYS TO ADVERTISE.

A young fellow from Nyack walked into the press department of the Capitol Theater one day last week and said he had read so much about that department, he being here for a short stay, that he'd like to give them a trial, as his trousers needed a creasin' bad.

HOW ABOUT MUSTACHE?

Someone suggests that a great title for a "feature" movie would be, "Hair, Eyes, Teeth, Nose and Mouth."

DO YOU BELIEVE HIM?

James Madison is not a deseendant of the former President, although of the same name, and states that he'd rather write jokes than notes.

EXCEPT SMOKE THEM.

Henry Chesterfield says that he has nothing whatever to do with Chesterfield cigarettes.

AS IT WERE.

An Englishman was passing the Strand Theatre with a woman companion, when he noticed the sign outside advertising the film, "The Blooming Angel." Grasping the woman by the arm, he rushed her toward the box office, at the same time exclaiming, "Come Love, we certainly can't afford to miss a picture of dear old England."

OUR MOURNING STORY

According to Bert Lamont, Maxine Elliott's show "Trimmed in Scarlet" should have been "Trimmed in Black."

RIDDLE (NOT SO GOOD)

He—What's the difference between a bottle of booze and an article for auction?

She—One is forbidden and the other is bidden for.

WATCH YOUR STEP, WALTER

Walter Hast sure showed SOME business acumen when he signed Jack Johnson to appear in this country. Revues in advance.

"He stopped the show before it began."

"He was a riot and started one."

"He was a big drawing card." Didn't sell many tickets, though, as everybody flashed a shield.

"Ought to find the going easy." (Up the river).

WHAT'S IN A NAME?

A whole lot, we'll say. "The Bronx Express" started about six weeks ago and hasn't stopped yet.

ON THE Q. T.

Schaeffer, the billiard champion, must have missed his cues the other day, as he was haled into court by his wife.

Three Wonderful Numbers

SHADOWS
WILL FADE AWAY

LYRIC BY J. KEIRN BRENNAN MUSIC BY BERT RULE

THE GREATEST
OF ALL FOX-TROT BALLADS

WHO'LL TAKE
THE PLACE of MARY

BY ALFRED DUBIN, CLARENCE GASKILL and HARRY MAYO

THE GREATEST
OF ALL "MARY" SONGS

Another "KISS ME AGAIN"

STARLIGHT LOVE

LYRIC BY ARTHUR A. PENN MUSIC BY LUCIEN DENNI

Duets with the Melody for High or Low Voice (lead) Quartets for Male, Female and Mixed Voices

SING IT ONCE—YOU'LL SING IT FOREVER

PROFESSIONAL COPIES AND ORCHESTRATIONS OF THE ABOVE IN ALL KEYS

TAKE ADVANTAGE OF OUR COAST TO COAST SERVICE

M. WITMARK & SONS

AL. COOK, 1562 Broadway, New York (Next to Palace Theater)

AL. BROWNE, San Francisco, Cal., 104 Pantages Bldg
JACK CROWLEY, Providence, R. I., 18 Belcrap St.
H. ROSS McCLURE, St. Paul, Minn., Emporium Music Co.
THOMAS J. QUIGLEY, Chicago, Ill., Garrick Theatre Bldg.
JOS. L. MANN, Denver, Colo., 424 Barth Block
SIDNEY KLEIN, Salt Lake City, Utah, 25 Whitmore Arts
ED. EDWARDS, Philadelphia, Pa., 35 South Ninth St.
HARRY WALKER, Kansas City, Mo., Gaiety Theatre Bldg.
JACK LAHEY, Boston, Mass., 218 Tremont St.
DOC HOWARD, Cincinnati, O., 621 Main St.
BARTLETT HOLMES, Detroit, 25 Detroit Opera House
MORT NATHAN, Los Angeles, Cal., Superba Theatre Bldg.
CHARLES WARREN, London, Eng., 23-3 Arthur St., W. C. 2
BARNEY HAGAN, Seattle, Wash., 500 Monticello Bldg.

BURLESQUE

HOLD MAN FOR MURDER OF CHORUS GIRL

POLICE SAY HE'S CONFESSED

CLEVELAND, Feb. 12.—Frances Altman, chorus girl in the "French Frolics" burlesque company, who was found here last week, strangled to death, was murdered by Frank W. Whited, ex-soldier, according to a written confession which the police say he has made. Whited was arrested on suspicion last Wednesday, and, following his alleged confession, made early this week, was charged with murder in the first degree.

Whited became ill the day following the murder and, while delirious in the hospital attracted the suspicion that finally resulted in his arrest. His alleged confession of guilt was later made quite casually to officers while being transfered from police headquarters to the county jail in a police van, when one of the officers carelessly asked. "What are you in for?"

"Oh, for the murder of Frances Altman," he answered.

"Did you do it?"

"Yes, I did it," the police say he answered.

Upon arrival at the jail, Whited made the following sworn and written confession, the police state.

"I killed her. Then, to keep from being suspected, I wrote the note which the police found in her hand bag. It said, 'If you come out of this all right, don't come back to your little hubby in Denver.'

"That Saturday night I was at the Grand Theatre. When I came from it I saw the crowd coming out of the Empire Theatre.

"I wanted to see what the chorus girls looked like in street clothes, and I went to the stage entrance at the Empire.

"I watched several girls come out. Mrs. Stockwell came along then. She said, 'Hello Jack! How long have you been out of service?'

"I didn't want to seem bashful, and I made some answer to her remark. Then she asked me to walk to her hotel with her. We walked slowly to the Morland Hotel.

"On the way she told me that she needed money. She said she would be broke when she paid her hotel bill.

"I told her I would help her. When we reached her hotel, I started to wait on the sidewalk while she went in to check out. But it was cold, and I went inside and sat down in the lobby.

"Then she came down with a handbag and paid her bill. She waited at the door and motioned to me to follow. I did.

"We took a car at Euclid avenue and East Eighteenth street and got off at East Fifty-fifth street. Then we walked to my rooming house at 2252 East Fifty-fifth street.

"We went in the back way and up the rear stairs. When we got to my room I lighted the gas.

"She began to talk again about needing money. She said she had only a few cents. I showed her a bill, and she grabbed for it.

"I was mad. I said, 'Get out of here!'

"She put on her hat and coat and started to leave. Then she came back, still arguing, and slapped my face.

"I hit her on the head with my hand. Then I became unconscious.

"At 5 a. m. when I awoke she was lying on the bed with her hat and coat on, and her handbag in her hand.

"Her heart was beating and her eyes were moving, but her hands were cold. I thought she was dying. I was scared. My head ached. I was sick. I didn't want her to die in my room. I wrote out the note the police found. Then I carried her body out to the rubbish pile in the rear yard.

"Then, to have an explanation for going out, I walked down the street and bought a newspaper at Euclid avenue and East Fifty-fifth street."

When Whited finished with the confession he said, "I was sick of it all. I couldn't help but wonder how my mother would feel if she heard of it. So I thought it best to tell all."

The accused, who is twenty-six years old, was discharged from the army after serving with the Rainbow Division in France, where he was twice wounded. Following his discharge, he has had sudden fits of illness, believed to be the result of psycho-neuritis.

LOEW WANTS AL REEVES

Marcus Loew is negotiating with Al Reeves to play his vaudeville houses next season. It is said that Loew has offered Reeves a contract for twenty weeks, at $1,000 per week. The idea is to play each New York house a full week.

Reeves, it is said, will offer his banjo act and tell the Loew audiences all about their old pal Al.

If the deal goes through the contracts are to be signed Friday of this week.

JUVENILE AND SOUBRETTE MARRY

ROCHESTER, N. Y., Feb. 13.—Fred Dale, juvenile, and Marjorie Mandeville, soubrette, of the Harry Hastings Big Show, were married in the lodge room of the Elks here last night. The show is playing the Gayety Theatre this week.

A dinner was served at the club after the wedding to one hundred guests.

Dale's home is in Jacksonville, Fla., and the bride's home in Portland, Ore.

BEDINI TO HAVE ANOTHER SHOW

Jean Bedini will have another show on the Columbia Circuit next season, which he will call "Twinkle Toes." Bedini says it will be a bigger show than his "Peek-A-Boo" is this season.

The show is already working, having been opened some time ago at Reisenweber's restaurant, but will have to be enlarged and built up to fit into a place on one of the big wheels.

GETS PEARL NECKLACE

Lee Reichman, president of the Fourteen Karat Jewelers' Association, presented Fannie Albright with a pearl necklace at a dinner given by the association at the Waldorf Astoria Hotel recently. Miss Albright was one of the entertainers at the dinner.

GIVE PARTY FOR REEVES

Gus Schultz, manager of Reisenweber's, gave a theatre party to Al Reeves at Hurtig and Seamons last Friday night. June Korle, the prima donna of Reisenweber's, who was in the party, stepped on stage at Reeves' request and sang one of her numbers.

MOLLIE WILLIAMS BREAKS RECORD

SYRACUSE, N. Y., Feb. 15.—Mollie Williams broke all records at the Bastable Theatre here for three days. Her show played to over $3,300. The previous record was held by "Peek-a-Boo."

EMMY BARBIER OUT

Grace Wallace, a pretty little blonde, has replaced Emmy Barbier as soubrette of Jean Bedini's "Peek-A-Boo" Company.

"PEEK-A-BOO" GOT $10,000

"Peek-A-Boo" did almost $10,000 at the Casino, Brooklyn, last week, smashing all previous records.

"BURLESQUERS" DID $12,973 LAST WEEK

BREAK WORLD'S RECORD

The world's record for receipts of any burlesque show were made last week by "The Bowery Burlesquers" at the Columbia, New York, when that show, owned by Hurtig and Semon, and headed by Frank Harcourt and Billy Foster, rolled up a total of $12,973.50. This sum was taken in for twelve performances, including that of Lincoln's birthday, when the receipts were nearly $3,000.

In days gone by, shows have played weeks of fourteen and fifteen performances in the West, but even then they have never equalled the record made at the Columbia last week. The prices charged were $1.50 top evenings and 75 cents matinees.

KAHN'S CAST CHANGES

B. F. Kahn has engaged Jack Perry to produce his shows at the Union Square. He starts this week. His first show will go on next Monday.

Hazel Hargis returned to the cast Monday after two weeks' illness, which confined her to her hotel.

Tom Barrett closed at this house last Saturday night.

Jack Shargel is booked to open here Monday, the 23rd.

KAHN'S PEOPLE CHANGE

Ethel Costello and Harry Marks Stewart, booked by Ike Weber, opened at Kahn's Union Square Monday. Helen Adair closed last Saturday night to go to her home in Pittsburgh for a four weeks visit. Miss Adair will return to Kahn's later.

RUTH HASTINGS GIVES NOTICE

TOLEDO, Ohio, Feb. 14.—Owing to the illness of her mother, Ruth Hastings, prima donna of the "Bostonians," was compelled to give in her notice to close next week in Dayton. Miss Hastings will return to her home in Newark, N. J., at once.

LEAVES "GIRLS DE LOOKS"

Hilda LeRoy closed with Barney Gerard's "Girls de Looks" at the Casino, Brooklyn, last Saturday night. Vic Dayton, who recently closed with the "Razzle Dazzle Girls" opened in her place at the Empire, Newark, Monday.

VICTORIA, CHICAGO, OPENS BIG

CHICAGO, Ill., Feb. 15.—The Victoria Theatre opened today for the first time as a burlesque house, with Barney Gerard's "Follies of the Day." They did $1,788 on the day, with the temperature eight below zero.

LEAVE HERK SHOW

The Three Jolly Bachelors replaced the Three Rounders with I. H. Herk's "Beauty Trust" at Miner's Bronx this week. They opened Monday. The Three Rounders are booked in vaudeville.

BILLIE DAVIES LEADS

TULSA, Okla., Feb. 12.—"Pinky" Holmes has replaced Billie Davies as prima donna of the "Girls From Joyland" here. Miss Davies was called to her home in Philadelphia.

Burlesque News Continued on Pages 25 and 30

"SPORTING WIDOWS" FILLED WITH STUFF THAT DRAWS CROWD

Jacobs and Jermon's "Sporting Widows," featuring Al. K. Hall, is at the Columbia this week. It is a good laughing and musical show, with pretty girls, a fine cast of principals, handsome costumes and pretty scenery.

Hall and Charlie Mac are handling the comedy and they managed to keep the audience in a good humor all Monday afternoon. Hall is doing his well known eccentric comedy character that he has been doing the past few seasons. His odd makeup, tight fitting clothes and funny antics are amusing. He is willing and we know of no harder working comedian in burlesque.

Mac, a small fellow, working in misfit comedy clothes of which he has many changes, stands out more in this show than than when we saw him before. He is a dandy tumbler, taking all kinds of falls during the performance. He is wearing a red wig, combed tight to the head, which sets off his facial expression. He is working well and is very funny. Hall and he do fine team work and the difference in the size of the two makes a good contrast.

June Leveay, an unusually charming young person, is the prima donna. She is sprightly and entertaining. She has a neat way of putting a number over, and her gowns are very attractive. She has a very pleasing personality.

Alice Rector, the soubrette, who replaced Flossie Everett when that young lady left the show a few weeks ago, is filling the part nicely. She is a dancing soubrette with a contralto voice, who knows how to deliver a number. She looks well and has a pretty smile and pleasing personality. She also reads lines carefully. Her dresses are pretty.

George Wiest has developed into a corking good juvenile "straight." He is a snappy looking chap, has a good singing voice and wears classy clothes. He reads lines and "feeds" the comedians cleverly.

Eddie Aken is doing several characters in the show and takes care of them with good results. But later, he works straight and handles himself finely. He is a good juvenile. He sings well and has several numbers in the show that he puts over splendidly.

Phil Smith works straight and takes care of himself in the part. He burlesques William Jennings Bryan in one scene.

Billie McCarthy has improved during the season and has also lost some weight which helps her in the ingenue role. She is a good looking blonde and works easier than when we saw her last season. She displayed some pretty dresses and also wears them well.

The book of the show hinges around a will, which, when read, cuts all the heirs off with one dollar each, except Hall, who is left $500,000. But he is to spend it all in thirty days, and with the assistance of his friends he endeavors to do it.

The "French" bit was amusing as Hall, Mac and Miss Leveay offered it. In the "jealous" bit, there was plenty of low comedy and rough house tactics that were enjoyed by the audience. Hall, Mac, Smith and Miss Rector worked in this bit.

A dandy duet was offered by Wiest and Miss Leveay in one number that more than pleased. Miss Leveay looked real sweet here, in her blue gown, trimmed with gold lace.

The "insult" bit was well worked up by Hall, Mac, Aken, Smith and the Misses Leveay and McCarthy.

Another amusing scene which took place in one, was the "flirting" bit. It was done by Hall, Wiest and three chorus girls.

Wiest offered a "toast" song, assisted by the chorus, for good results. The "Jagland" scene was carried out effectively. It was also staged well, with the girls dressed to represent the various kinds of drinks. Hall and Mac injected a number of laughs into it with their comedy. Miss Rector sang "Goodbye Hunter" in this scene, which won her a number of encores. Hall and Mac did a funny skating dance during the number.

The "letter dictation" bit of Hall and Miss McCarthy, was liked.

Charlie Mac, in a specialty, offered a good comedy drunk number cleverly. He did a funny bit of business trying to pick up his hat, and it won applause and laughs.

Miss Rector, assisted by Hall and the chorus, went big with "Oo-La-La." It took six encores.

A corking good singing and piano specialty was given by Wiest at the piano and Aken, Smith and Miss Leveay singing. They opened with all four singing. The next number was offered by Wiest and Miss Leveay and they closed with the four in another number. It was a big hit and a classy act.

Hall and Mac followed with a short comedy talking specialty that pleased. Hall, in the "pit," leading the orchestra cut up, while the principals and chorus offered several numbers.

Wiest and Miss Leveay were a success in a duet that was generously received. SID.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 28)

Marie Carroll left the "Golden Girl" Saturday.

Mrs. D. F. Hennessy is recovering from pneumonia.

Mr. and Mrs. Lloyd Harrison have a new baby daughter.

Charles Reis, manager of the Capitol, has been ill with influenza.

William Quinn, ticket-taker at the Colonial, is ill with influenza.

Charles Howe, brother to **Sam Howe,** has been married to **Ada Rose.**

Anna Seymour, now in "Always You," will sail shortly for England.

Elida Morris, through illness, could not open at Keith's Toledo, last week.

James McAtee, assistant to Al. Darling at the Royal, is ill with influenza.

George Marion has been engaged for **Percy MacKaye's** "George Washington."

Jeannette Lawrence is convalescing from influenza at the Memorial Hospital, Syracuse.

Joe Jackson, cyclist, has been booked for five weeks in the B. S. Moss New York houses.

Blanche Ring has returned to the Winter Garden, after a week's illness from influenza.

Harry Wilde and **Kitty Star,** both of **Bedini's** "Peek-a-Boo" company, have been married.

Nan Halperin, who left the "Frivolities of 1920" in Boston, has recovered from an operation.

Ed. Dolan has been engaged by Gus Hill to go out ahead of "Keeping Up With the Joneses."

Vic Layton, of the Klaw and Erlanger booking office, is ill at his home with influenza.

Mathilda Verba, Belgian soprano, has been engaged by Wirth-Blumenfelt, for Shanleys.

Charles Abbe and **Thomas Mitchell** have been engaged by the Shuberts for "Not So Long Ago."

Frank "Skeets" Martin, manager of the Empire, Syracuse, has been removed to a sanitarium.

Mary Ellis, grand opera singer, was married last week to **Louis G. Bernheimer** of New York.

Ruth Shepley, the lead in "Adam and Eva," has gone South to rest after an attack of influenza.

Louis Samuels, ticket-taker at the Olympic, is confined to his home with a severe rheumatic attack.

Hugh A. Grady, general manager for **Arthur Hammerstein,** is back at his desk, after a week's illness.

R. H. Burnside, after an illness of one week at his home in Ridgewood, N. J., has returned to his desk.

Marguerite Leslie, Mabel Burt and **Frank Conner,** have been added to the cast of "The Unwanted One."

Nonette was operated on in Washington, D. C., last week, a small bone having been removed from her nose.

A. R. Sherry, formerly manager of Shea's Hippodrome, Toronto, is now manager of the Star, Buffalo.

Frank Lalor started on the "Mauretania" for London last week to create a role in a **Sir Alfred Butt** production.

C. S. Hamilton, manager of Keith's, Portland, Me., is recuperating after a two weeks' illness from influenza.

Ad. Singer, son of **Jack Singer,** has returned to work after spending six weeks in a Yonkers, N. Y., hospital.

Martin Beck announces that his daughter, Helen, is engaged to marry **James Howard Hoffman,** of New York.

Winona Shannon, sister of **Effie,** has been engaged for the cast of "Mama's Affair," at the Fulton Theatre.

Evelyn Delmar, of the "Delmar Sisters," is convalescing rapidly from a severe attack of influenza and pneumonia.

Eddie Hill, of Hill and Rose, last week suffered the death of his mother, who succumbed to pneumonia in Chicago.

Donovan and **Lee,** unable to open at the 125th Street Proctor's last week were substituted for by **Conway** and **Fields.**

Edward Locke will discontinue as playright for a while and appear in vaudeville in one of his own productions.

Adele Devereaux, Oriental dancer, has been added to the cast of "The Passing Show of 1919" at the Winter Garden.

Jack Scannell returned to the cast of "The Night Boat" last week after being out on account of an attack of influenza.

Florence Ware, a dancer, has been engaged by F. Ziegfeld, Jr., for the new "Nine O'Clock Revue," now in rehearsal.

Lou Archer of Lou and Jean Archer, has gone to his home in Detroit to undergo an operation on his nose and throat.

The Hoffman Twins, Ruth and **Betty,** will be seen in the "Nine O'Clock Revue," scheduled for the New Amsterdam Roof.

Lucienne Moratille, who will appear in a new Selwyn play shortly, arrived here on the French liner Rochambeau last week.

Arthur Blondell has begun booking the Empire, Glens Falls, N. Y., which started Thursday with five acts on a weekly split.

Lillian Ashton of **McNally** and **Ashton,** will have the principal role in the "Rainbow Widow," a new piece now in rehearsal.

Townsend Walsh has terminated his engagement with "She's a Good Fellow," and gone into a George C. Tyler production.

Paul Amend, electrician at the Palace Theatre Building, and **Babette Stanton,** of Ziegfeld's "Follies" are to be married in May.

Miss Lillian Wright, of the team of **Leonard** and **Wright,** has been giving dancing instruction to Mrs. Marshal Field, of Chicago.

Master Andrew Lawlor has been engaged by Mr. and Mrs. Coburn to play the part of the precocious boy in "3 Showers."

Miss Gorman, manicurist in the Putnam Building, was hit by a taxicab last week and is confined to her home with a fractured rib.

William H. Friedlander is making "Caught in the Rain" into a musical piece and expects to start rehearsals about March 1.

Helen Louise Lewis, of "Tiger Rose," after having the "flu," was operated upon for appendicitis at the St. Vincent's Hospital, Toledo, O.

Val C. Cleary and his wife, **Grace Pickert,** are at the Pickert's Beach Home, Miami, Fla., enjoying surf bathing, polo fishing, etc.

The Five Violin Beauties canceled their engagement at the Star, Brooklyn, last week, due to the death of **Hattie Kitchner's** mother.

Miss Santos, of **Santos** and **Hayes,** accidentally poisoned herself in some manner and the act could not open last week at Grand Rapids.

William Courtenay, now playing in "Civilian Clothes," will be seen next in "The Clam Digger," to be produced by Oliver Morosco.

Hazel Cox impersonated **Blanche Ring** in the jest scene of "The Passing Show of 1919" last week, the latter having been ill with influenza.

Madeline Delmar and **Forrest Winant** will play the principal roles in "The Unwanted One," which the Blaneys have placed in rehearsal.

Max Kohn, formerly with Pathe, has been engaged to fill the vacancy left by his late brother, Ralph I. Kohn, as secretary to A. H. Woods.

Jarvis and Harrison were unable to open at the Princess Theatre, Montreal, last week, as they did not arrive there until late in the evening.

Alfred M. Frothingham, formerly of the team of Frothingham and Denham, is now stationed with Company B., First Railroad Engineers, at Coblenz.

Maxine Elliot was ill during the first act of a performance of "Trimmed in Scarlet" last week and the play had to be stopped for ten minutes.

Babe Powers and **Bobbie Decker** closed with the "Liberty Girls" last week and will rest at Crestline, O., for a few weeks before leaving for Los Angeles.

Walter Percival, of **Valeska Suratt's** "Scarlet," was granted a divorce in Chicago from Mrs. **Eva Pearl Johnson Lingenfelder Percival,** on a charge of desertion.

Mr. and **Mrs. Coburn** terminated their personal appearance with "The Better 'Ole" Saturday night, when they gave their 488th consecutive performance.

William L. Kerr, for the past season treasurer of the Saxon-Auditorium, has returned to his old position as treasurer of the New Palace Theatre, Toledo, O.

Jack Wynn, for the past ten years property man with A. H. Woods productions, is mourning the loss of his mother who died at her home in Washington, D. C.

Charlotte Legroh, of The Three Legrohs, in vaudeville, has been married to **William Kirby,** brother-in-law of **Ned Wayburn,** and his assistant at the Capitol Theatre.

Victor Burns and **Adelaide Wilson** have just completed thirty weeks on the W. V. M. A. time and are en route East to begin rehearsals for a new Shubert production.

Madeline Delmar has been engaged by Charles E. and Harry Clay Blaney to play the role of the Chinese princess in their new production called "The Unwanted One."

Robert Casadeaus, art director for the Theatre Parisien, will return to New York after the engagement of the company in Montreal and act for the screen in English plays.

Beth Hughes, a toe-dancer known in private life as Mrs. Beth Stone Hughes, has filed suit for divorce from her husband, Frank P. Hughes, in the Supreme Court.

Salisbury Field, author of short stories and plays, has joined the literary staff of Cecil B. De Mille and is now at work at the West Coast studio of the Famous Players.

Anna La Rue, appearing in vaudeville in Indianapolis, is the plaintiff in a police court case in which she charges **Martin Krug, Jr.,** an attorney, with having threatened her life.

Chester A. Rice, of the **Comstock** and **Gest** executive offices, has completed a novelization of "Adam and Eva," on the commission of the authors, **George Middleton** and **Guy Bolton.**

Emmanuel Reicher, producer for the Theatre Guild of "The Power of Darkness," will assume the role of Akim in the play for the remainder of its run, succeeding his son Frank.

Bess Franklyn, who played the leading role in Montgomery and Stone's "Chin Chin," mourns the loss of her husband, Major Arch Hamilton Carr, who died last week after a brief illness.

H. Cooper Cliffe, now appearing with **Laurette Taylor** in "One Night in Rome," has been selected for a principal part in "Half an Hour," **Dorothy Dalton's** picture, with Famous Players-Lasky.

Harry J. Leland, after acting as producer of plays at the United States marine base camp, at Quantico, Va., goes to Salt Lake as director of the Ralph Cloninger players beginning February 8, with "Alabama."

Marie La Mont, Betty Adams, Shirley Young and **Lillian Isabell,** all members of "Sight Seers" Company, were slightly hurt last week when a sleigh in which they were riding collided with a street car in Montreal.

Allan Dinehart, Donald Gallagher, Kenneth Hill, Thais Lawton, DeWitt C. Jennings, Helen Curry and **Earl House** have been engaged by Al Woods to support **Theda Bara** in "The Blue Flame," which opens here on March 1.

Robert Everest, owner of Everest's monkeys, was married to **Catherine Riley,** of New York, last July. The marriage was kept a secret until last week. The bride is assisting her husband in his act over the Association Circuit.

Louis Rosenberg, who was arrested last week charged with having called a cop a "big piece of cheese" and later fined $10, is the husband of **Luba Meroff,** who was last week headlining at Proctor's Fifth Avenue with her son and daughter.

Etta Leblang, daughter of Joe Leblang; **Dorothy Fields,** Lew Field's daughter, and **Ethel Rogers,** Maude Raymond's daughter, are among the principals in the cast of "You'd Be Surprised," the new musical play that will be presented by the Akron Club at the Hotel Plaza March 6.

Ethel Barrymore, Julia Arthur, Irene Bordoni, Bessie McCoy Davis, Vivienne Segal, Crystal Herne, Peggy Wood, Blanche Ring, Sophie Tucker, Ralph Morgan, Cortez and **Peggy, Sydney Grant, June Walker, Ruth Shepley, Henry Lewis, Ida St. Leon, Bernard Granville. Jack Hazzard, Donald Brian, Ralph Herz, James Blyler, Charles Winninger, Clare Stratton, Vernon Steele, Lowell Sherman, Joe Welling, Otto Kruger, Bruce McRae, Louise Groody, Julia Kelety, Jane Green, Virginia Fox Brooks, Harry C. Browne, Clifton Crawford, William Harrigan, Jack Britton, Frank McCoy, Robert Edeson, Sam Bernard** and **Hal Skelly** will appear at a benefit performance at the Century Theatre to help enlarge the $700,000 fund being raised to endow the new Navy Club at 13 and 15 East Forty-First Street.

MELODY LANE

HERBERT PUTS BLAME ON MUSIC PUBLISHERS

Desire to Put Out Big Popular Sellers Reason for the Decline of Musical Comedy

Musical comedy as an entertainment is on the decline, so much so according to the daily newspaper critics, that in so far as an entertainment for intelligent people is concerned it varies from bad to rotten.

Many have laid the trouble at the door of the actors and actresses, declaring that the present type of performers is so bad as to be unable to put any type of a light musical show over to success. Others say that the trouble is with the composers and point to the craze of jazz tunes and dances which flood the musical comedy stage.

Victor Herbert, the famous composer, however, hits a new angle, and in an interview puts the real blame up to the music publisher and has thereby created no end of discussion.

Herbert, in discussing musical comedy conditions, said: "One very interesting phase of the question," said he, "is the growth of the music publishing business. Songs from successful plays are printed in great numbers and are the source of great profits. In order that these songs may sell, they must have words that are independent of the play—that is, on some general theme and attractive to the person that has not seen the play. I think that this may have had its effect in weaning us (the composers) away from comic opera in which the lyrics are woven into the plot and are a part of it."

This statement was immediately picked upon by the dailies as a great beat and played up strongly as the real reason for comic opera's decline and papers devoted much space to it.

Louis De Foe, a well-known critic, said: "In other words, musical shows for which the public is compelled to pay exorbitant admission prices on the plea that they are expensive to produce have been purposely debased to something below the level of the variety show in order that Tin Pan Alley may wax rich on the by-product. Or, to put its case equally truthfully, musical comedy, because of the commercial value of its irrelevant songs, has itself become a by-product of the factories along Tin Pan Alley with whose business the theatre public has nothing whatever to do. It is no longer profitable for authors and composers to collaborate in closely woven plots which tell their stories coherently and wittily because the music publishing houses offer them money inducements to affront the intelligence of their audiences. Therefore, Mr. Herbert now composes a 'Golden Girl' instead of a 'Toyland,' and Harry B. Smith writes an 'Angel Face' instead of a 'Robin Hood' or a 'Fencing Master.' Their inspiration is the sheet music printer's royalty check, and the deteriorated quality of what they create shows the effect.

"Here, then, is a frank confession of commercialism in what masquerades in the peacock feathers of art which is as illuminating as it is disheartening. We may as well give up hope for the recovery of the ailing musical comedy patient. The magnates of Tin Pan Alley have decreed that it must remain sick."

NICE INCREASES STAFF

B. D. Nice & Co. have recently increased their staff by the addition of Si. Cooper, Carl Albert, Billy Heuston, Dave Sillman, Mack Lewis, Buck Jacobs. They are under the supervision of Leo Friedman, who is at work on a big campaign.

REMICK IN NEW YORK

J. H. Remick, the Detroit music publisher, is in New York and is making his headquarters at the Remick building, in West Forty-sixth street. He will return to Detroit this week.

CARROLL TO PRODUCE ACT

Harry Carroll, the song writer and composer, is soon to try his hand at producing vaudeville acts, and for his first piece is to bring out a Japanese operetta entitled "The Love Tree." Mr. Carroll is writing the music for the piece, and Edgar Allen Wolff is writing the book and lyrics, or rather adapting the book from the Japanese. It is a love story of old Japan, and was played in that country by some of Japan's foremost actors.

Mr. Carroll is planning a beautiful and elaborate production. The act will be ready in about three weeks.

ROLL CHECKS DISAPPOINT

The music publishers received this week their royalty checks from the music roll manufacturers and on all sides complaints as to their size were heard.

The roll manufacturers have almost without exception, reported a record-breaking season and the publishers were anticipating some big payments from them. One or two of the large companies turned in some big amounts, but in the main the amounts received from the sale of the player rolls were disappointing.

"KARZAN" WIDELY FEATURED

Another Oriental song of the hit calibre is being featured by the Sam Fox Publishing Company, namely, "Karzan." Quantities of artistic and attractive advertising material have been prepared, and will be distributed broadcast. Sam Fox tells us that even before any advertising matter on 'Karzan" was issued, large orders were being received daily, and it was not long before they began to realize the true hit qualities contained in this song.

STERLING CONVALESCING

Andrew Sterling, the songwriter, is slowly recovering from a severe attack of influenza. The disease in no way affected Andy's sense of humor and all melody lane was laughing this week at a telegram which the writer sent to his old friend and publisher, Harry Von Tilzer. It reads as follows: "Well, I am well on the road to recovery, but must tell you that you came within an inch of losing the best lyric writer you ever had."

1,000,000 RECORDS BEHIND

The phonograph business, and especially that branch given over to the making and selling of records, is booming. All of the big companies are away behind in their orders, with little prospect of ever catching up with the demands. The Emerson company, one of the latest of the reproducing concerns, in a published statement recently admitted that it was 1,000,000 records behind in its orders.

HARRIS GIVES A PARTY

Chas. K. Harris gave a party at his home one evening last week at which were present a number of people prominent in the musical and theatrical world. At the affair the score of "3 Showers," the new musical play which Mr. and Mrs. Coburn are to produce, was played and all those present were enthusiastic in praise of it.

BERLIN NOVELTY SCORES

"I'll See You in C-U-B-A," Irving Berlin's latest novelty song is being featured by scores of singers. It is going well and bids fair to become one of the best of Berlin's many novelty song hits.

MUSIC PRINTER DEAD

BOSTON, Mass., Feb. 17.—John Worley, a well-known music printer, is dead of pneumonia. He was fifty-two years of age, and for years conducted a big music printing establishment on Stanhope street.

BORNSTEIN BACK IN TOWN

Ben Bornstein of the Harry Von Tilzer staff is back in town after a short trip through the middle west.

REGISTRY BUREAU CHANGES ARE PLANNED

Music Men Say Rules Should Be Made Which Will End All Song Title Conflicts

A movement is on foot among a number of the members of the Music Publishers' Protective Association to change the rules of the Registry Bureau in such a manner as to in future avoid all possibilities of title conflict.

The rules of the registry bureau at present state that in order that there may exist a real title conflict, the names of the songs submitted must be identical. That is, if when a number is submitted, no song with the same identical title has been previously entered, a certificate of registration shall be forwarded. The real value of the bureau therefore may may be lost if two numbers with titles which closely resemble each other, but are not exactly the same should be submitted.

Many instances of song title conflict, some innocent and others plainly guilty, have occurred in the past, most of them long before the publishers' bureau existed. One of the most flagrant occurred years ago and still is good for a laugh when remembered. Some twenty years ago, Chas. K. Harris published "Break the News to Mother." The song became a hit, and just as it was at its height, a similarly titled number bearing the imprint of a Western publisher appeared on the market. The new song bore the title "Break the News to Mother Gently." The first portion of the title was printed in type similar to that used on the Harris song and the word "gently" set very small and in parenthesis. A marshal armed with a warrant descended on the Western publisher, seized the plates and the song was soon but a memory.

A great number of the title conflicts during recent years have been either accidental or the result of a misunderstanding between rival writers or houses. It is to prevent these that the music men are considering the change of rules of the registry bureau. The matter will doubtless be taken up at the next meeting of the publishers' association.

BURR SCORES WITH NOVELTY

The Henry Burr Music Corporation has recently released "I Like To Do It," an exhilarating fox-trot, bubbling over with merriment. This song, by Byron Gay, of "Vamp" fame, is a whizzing, flippant dash with a speed like a bullet singing through the air.

POST AGAIN RAISES AD. RATES

The Saturday Evening Post, the big national weekly which a number of music publishers have used rather consistently of late has again raised its advertising rates. Space in the paper costs $500 more a page than heretofore.

ORCHESTRATIONS READY

Dance orchestrations, one-step arrangement, are now ready for "Oh, My Lady." There is a waiting list of over a hundred orchestra leaders for this number.

"ABADELLE" FEATURED

"Abadelle," originally presented as an Egyptian jazz feature by Raymond Midgely. Cortez and Peggy are also to feature the number.

CRAWFORD IS SALES MANAGER

Bobby Crawford is now the sales manager of the Irving Berlin, Inc., music house. Crawford will make his headquarters in New York.

BERLIN IN FLORIDA

Irving Berlin is spending a three weeks' vacation in Florida.

IRISH TENOR IS A BIG HIT

The preliminary announcements as to the singing excellence of the Irish tenor, Talbot O'Farrell, were proved to be well founded and not one whit exaggerated. Mr. O'Farrell arrived in New York last week for his American debut at the Palace Theatre, and the singer immediately scored an emphatic hit. The warmth of his reception makes it safe to predict a repetition of his success this side of the water. In fact, local booking offices have already asked Mr. O'Farrell if he cannot arrange to cancel some of his time on the other side in order that he may remain here longer than originally planned. On Thursday, at the Palace, the new Irish singer introduced for the first time Witmark's new ballad, "Who'll Take the Place of Mary?" and so successful did it prove that the song will hereafter be a permanent fixture in his repertoire. This is the Dublin-Gaskill-Mayo ballad.

In Great Britain Mr. O'Farrell has been singing most of the remarkably successful Irish songs for which the house of M. Witmark & Sons is famous. Among them are "Mother Machree," "A Little Bit of Heaven," "My Wild Irish Rose," "When Irish Eyes Are Smiling" and "Where the River Shannon Flows."

COMPOSERS WANT 90 PER CENT

A number of the musical comedy and light opera composers are considering asking their publishers for 90 per cent. of the mechanical instrument royalties. They claim that the publishers are making a good profit from the sale of the published copies and that the writers are entitled to the big percentage of the royalties arising from the sale of the records and rolls. They further say that in view of the fact that the publisher has no exploitation expense in connection with a production number the writers should not be asked to give over a big share of the mechanical royalties. They say that the publishers are entitled to a big portion of the mechanical royalties of a popular number as there are great expenses in connection with popularizing a number which must be made on the vaudeville stage, and its writer should share with the publisher. The production number, they claim, is an entirely different proposition.

The music publishing houses have at present a varying rate of royalties for the mechanical rights, paying writers all the way from 10 up to 50 per cent. of the amount received from the reproducing concerns.

"BEAUTIFUL NIGHTS" FEATURED

"Beautiful Nights," the latest Charles K. Harris composition, is being featured by all the leading orchestras. At the Riverside Theatre last week Julius Lenzberg and his orchestra played it during intermission, and at almost every performance was obliged to give an encore.

KAUFIELDS AT COLONIAL

The Three Kaufields, the phonograph singers, are this week at the Colonial Theatre, where the record makers are singing a number of the newer published songs.

SHERMAN WINS 11TH CUP

Joe Sherman, of the Jos. W. Stern & Co. house, won his eleventh song contest cup last week. He sang "Blue Diamonds" at a large gathering of Newark, N. J., Elks.

"VAMP" TWICE ON SAME BILL

"The Vamp," the Feist novelty song success, is being featured twice at the Riverside Theatre this week. It is in both the Seabury and Emma Haig dancing acts.

EDDIE ROSS WITH MILLS

Eddie Ross, recently connected with the professional department of Jos. W. Stern & Co. is now with Jack Mills.

An Overnight "*Surefire*" Hit by Irving Berlin

I'll See You In C-U-B-A

I'll See You In C-U-B-A

By IRVING BERLIN

Moderato con moto

Voice

Not so far from here, There's a ver y live ly at mos
Take a friends ad - vice, Drink ing in a cel lar is nt

phere. Ev - ry - bod - y's go ing there this year, — And there's a rea son
nice, A - ny - bod - y who has got the price, — Should be a Cub - an

the sea - son O - pened last Ju ly Ev er since the U S A went
have you been Long ing for the smile that you hav - n't had for quite a

dry, Ev - ry - bod - y's go - ing there and I'm go - ing too, — I'm on my way to
while, If you have then fol - low me and I'll show the way, — Come on a long to

Chorus

Cu ba — there's where I'm go ing — Cu - ba — there's where I'll

stay — Cu - ba — where wine is flow ing — And where

dark eyed Stel - las light their fel - ler's pan - a tel - las Cu - ba — where all is

hap - py — Cu ba — where all is gay — Why don't you

plan a won - der - ful trip — to Ha - va na. Hop on a ship and I'll

1 2

see you in C - U - B - A. — A. —

Copyright MCMXX by Irving Berlin Inc., 1587 Broadway, New York City

In All Your Life ... Such Doubles and Patters ... "BABY ... ALSO FOR "I'LL SEE ...

The One Big Me... Hit of ... "NOBODY K...
New Choruses, Ca... nes a...

The One Big Com... it in ...
"YOU'D BE ... U...
New Catch Lines and M... l, Scr...

A Typical Irving Berl... zz Blu...
"I LEFT MY DOOR ... PEN...
(AND MY DA... Y ...

A Comedy Song with a Thous... ream...
"SINCE KATY THE ... AI...
BEC... E A...

Ch, What a Song f... gles a...
"I'M GOING TO SPE... MY...
H... YN...

Berlin's Greatest Ballad ... "W...
"WAS THERE EVE... PA...

Make Your Act a Headliner by Im... tely ...

IRVING BERLIN, Inc. 158... BR...
MAX...

DETROIT — HAL McGAHEY — 118 Randolph Street
BUFFALO — LOU HANDMAN
MINNEAPOLIS — ELMER OLSON — 217 Pantages Building
SAN FRANCISCO — EARL TAYLOR — 611 Pantages Theatre Bldg
PITTSBURGH — DAVE WOHLMAN — Savoy Theatre Building
CHICAGO — MURRAY RITTE... — 119 North Clark St... — WIN... — 180 ...

THIS IS THE BIG "BABY SMILES" SONG HIT

Written FIRST Registered FIRST Published FIRST

By IRVING BERLIN

ave Never Heard
Have Ready for You for
MILES"
OU IN C-U-B-A"

Hit of the Year
KNOWS"
es and Doubles

it in Many Years
URPRISED"
l, Screamingly Funny

zz Blues"—Nuf Sed.
PEN
Y WALKED OUT)"

eams and a Million Laughs
AITRESS
E AN AVIATRESS"

gles and Doubles
MY
YMOON IN DIXIE"

"When I Lost You"
PAL LIKE YOU?"

tely Putting in This Masterpiece

When My Baby Smiles

IRVING BERLIN

Allegretto Moderato VOICE

I don't care if the weathers fair or if skies are gray, I don't frown when the rain comes down on a
I don't brood when the price of food goes a way up high, Did-n't mind when I woke to find that the
rain - y day; It may storm and thun - der For the long-est
town went dry, Let the skies be cloud - y For the long-est
while Still I'll say it's a love-ly day When I see my ba-by smile
while Blue or gray ev-ry thing's O. K. When I see my ba-by smile

REFRAIN

When my ba - by smiles at me, Oh what a beau - ti-ful
day, All my troub-les go hur-ry-ing by,
Just like bub-bles they fly to the sky, And I nev - er ask the
weath - er - man Wheth-er its fair or warm - er
rain or shine. The weath - er's fine When my ba
by smiles smiles

Copyright MCMXIX by Irving Berlin, Inc. 1587 B'way New York, C

B'WAY BROADWAY - - NEW YORK

MAX WINSLOW

BOSTON WIN BROOKHOUSE 180 Tremont Street
PHILADELPHIA HARRY KOZ 1107 Chestnut Street
KANSAS CITY BILLY HALLETT 17 Gayety Bldg
ST. LOUIS HARRY PEARL 421 Holland Building
CINCINNATI CLIFF BURNS 989 Windsor Street
CLEVELAND JOE JACOBSON 2874 West 14th St

I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD
A HEADLINER— As a Solo, Double or Quartet— IT'S IRRESISTIBLE—

OH! MY LADY
(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY
A RARE PICKANINNY SONG— WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL READY

HENRY BURR MUSIC CORPORATION — 1604 BROADWAY, NEW YORK

TALBOT O'FARRELL
THE IRISH BALLADIST

ENDEARING HIMSELF BY SONG AND STORY TO THE HEARTS OF AMERICANS—

HIS SONGS;—
"THE KINGDOM WITHIN YOUR EYES"
"THAT OLD FASHIONED MOTHER OF MINE"
By WORTON DAVID AND HORATIO NICHOLLS

ARE PUBLISHED BY T.B. HARMS & FRANCIS, DAY & HUNTER, 62 W. 45 TH ST, N.Y.C.
PROFESSIONAL COPIES— ORCHESTRATIONS— —NOW READY.

LEWIS and GORDON offer
PAUL DECKER
AND COMPANY
in "— AND SON"
By EDWIN BURKE
"A TERRIFIC HIT AT ITS PREMIERE AT THE ALHAMBRA LAST WEEK." SHEA'S BUFFALO, THIS WEEK.

Wright and Wilson
NONPAREIL PANTOMIMISTS
Direction—H. B. BURTON

KYRA
CENTURY ROOF

CARPOS BROS.
MUSICAL EQUILIBRISTIC NOVELTY
Direction E. K. Nadel, Pat Casey

Haunting, Dreamy, Sensational SWEET Waltz Song Success
HAWAIIAN MOONLIGHT
Chicago McKINLEY MUSIC COMPANY New York

DRAMATIC and MUSICAL

PROVINCET'N PLAYERS LATEST BILL HARDLY EQUALS FORMER ONES

Three one-act plays, presented by the Provincetown Players, whose fourth bill of the season this is. The plays opened at their little playhouse, Friday night, February 13, 1920, and will continue until February 26.

VOTE THE NEW MOON

By Alfred Kreymborg.

Town Crier.....Jasper Deeter
Burgher.....James Light
Burgess.....Remo Bufano
Candidate Red.....Charles Ellis
Candidate Blue.....Harry Winston
Catfish.....M. A. McAteer

THREE TRAVELLERS WATCH A SUNRISE.

By Wallace Stevens.

First Chinese.....Remo Bufano
Second Chinese.....William Dunbar
Third Chinese.....Harry Winston
First Negro.....James Butler
Second Negro.....Charles Ellis
Girl .....Kathleen Millay

PIE.

By Lawrence Langner.

Clifford Quilter.....James Light
Annie Mulligan.....Alice Rostetter
Diantha Quilter.....Eda Heinemann
Dan O'Donahue....N. F. McClenahan

We have often felt that, after all is said and done, most of the people who destroy stables so that their own horseplay may be installed in what is afterwards described as an intimate playhouse, have everything to learn from the so-called commercial theatres and very little of interest to contribute to these temples of earning.

And, after witnessing the present bill, consisting of three playlets, we are becoming infinitely more convinced that there are many writers who are capable of turning out more interesting work than are poets and suchlike, who pen their "intellectual" drivel in the hope that it may attain posterity. The others are concerned with prosperity, which, after all, is not an inconsequential ambition. As a matter of fact, it strikes us that the real difference between the two groups of authors is that the other dramatists turn out clever stuff and have true dramatic perspicacity, while the others write stuff that they talk about cleverly.

So we have "Vote the New Moon," by Alfred Kreymborg, which is described as a satire and which contains more than a grain of that, directed against elections and politicians. Whatever interest attaches to the playlet was removed, it seems to us, by reason of the auateurishness of the players and the uncouthness of the setting. It could not have been presented worse in a parlor.

The same thing applies to "Pie," by Lawrence Langner, excepting that Eda Heinemann showed signs of ability to give a good performance. But, she kept marring her work by overplaying the part of a wife who gets rid of her author husband by foisting him onto her erstwhile cook, so that she may dally with a yegg who lives in a swell uptown apartment. Alice Rostetter, who played the cook, insisted on grinning in the wrong place, thus establishing her amateurishness. James Light, as the author-husband, seemed to be in his element as a callow sort of individual, but lacked definiteness in his performance, and, as for N. F. McClenahan, who was cast as an Irish policeman, he came about as near to being that or looking the part as would a Winter Garden chorus man trying to emulate the pulchritudinous Jack Dempsey.

"Three Travelers Watch a Sunrise," by Wallace Stevens, was interesting by reason of an effigy hanging from the limb of a tree, supposed to represent a man who has hung himself atop the hill for love of the girl who accompanied him. His act was discerned at sunrise by a group of Chinese philosophers who came there to spout their creed. The playlet contains some sort of symbolism, but, just what it is, we don't know, nor did anybody else who witnessed it seem to. Maybe the author does.

GOES INTO GREENWICH VILLAGE

Emily Stevens, in Philip Moeller's new comedy, "Sophie," based on the life of Sophie Arnould, an eighteenth century Parisian prima donna, will open her New York season on Monday evening, March 1, at the Greenwich Village Theatre.

FERGUSON AT THE MOROSCO

Elsie Ferguson, now a Charles Frohman star, will go into the Morosco Theatre in Arnold Bennett's new play, "Sacred and Profane Love."

OTIS SKINNER CLOSING

Otis Skinner, in "Pietro," will close at the Criterion next Saturday and set forth immediately on a tour of the larger cities. The succeeding attraction will be Lionel Barrymore in "The Letter of the Law."

"HE AND SHE" WITH A PROBLEM BASIS DOUBTFUL SUCCESS

"HE AND SHE." A comedy in three acts by Rachel Crothers. Presented by the Shuberts, at the Little Theatre, Thursday evening, February 12, 1920.

CAST

Tom Herford .....Cyril Keightley
Ann Herford .....Rachel Crothers
Millicent Herford .....Faire Binney
Daisy Herford ....Margaret Johnson
Doctor Remington .....Arthur Elliott
Keith MecKenzie .....Fleming Ward
Ruth Creel .....Ethel Cozzens
Ellen .....Frances Bryant

During the past half score years or so, numerous so-called problem plays, involving the feminist question, have made their appearance with varied success, both from a dramatic and box office point of view. On Thursday evening "He and She," programed as a tragi-comedy, the latest of the problem drama species, made its appearance at the Little Theatre. Whether or not this particular play is to attain success, is a question, in that throughout the whole piece there is a tendency to relapse from the possibilities of a play to the inevitable lesser possibilities of a debate.

For all this weakness, though, the performance is an interesting one, for Miss Crothers, who has already won her laurels as a playright, is seeking glory in a new field, that of the leading character in her own play.

The story revolves about the characters of a sculptor and his wife. Both have submitted designs for a frieze in a competition and the latter's work wins; the husband's being second choice. He argues that his wife must not accept the commission, the execution of which will interfere with her home affairs, especially the upbringing of their young daughter.

And so the story goes, until the daughter is expelled from school as the result of an infatuation which she developed for the school's chauffeur. The young girl's peril, due to neglect at home, is much more potent in bringing the mother to her senses than her husband's previous declaration of pride. Following this incident, she withdraws from the competition and settles down to home life, thus bringing about a happy ending for all concerned.

Miss Crother's own performance of the wife greatly endangers the success of the play for, try as she did, she could not make the character a sympathetic one. In addition to this, her inexperience as an actress is manifested by her diction, which, at times, was woefully indistinct.

NEW COLORED SHOW "THIS AND THAT" NEEDS VOICES AND DIRECTION

"THIS AND THAT." A musical medley in two acts and eleven scenes. Book and lyrics by Alex Rogers, music by C. Luckeyth Roberts, dances by Hazel Thompson Davis; presented by the Quality Amusement Corporation at the Lafayette Theatre, Monday, February 9, 1920.

CAST

Andy Jackson Deane ...Dink Stewart
Muzetta .....Ida Brown
Tim Thomas .....Percy Colston
Bella Crawford .....Anna Crowder
Buddy Boyd .....Charles Woody
Toussain .....Jim Burris
Cicero .....A. F. Watts
Prof. Payne .....E. C. Caldwell
Bessie Breeze .....Estelle Cash
Nettie Noyes ...Lena Sanford Roberts
Stenographer .....Edyth Curry
Jills .....E. C. Caldwell
Stage Manager .....Al. F. Watts
Stage Door Man ...Chas. H. Williams
Jake, the Cop .....Chas. Shelton
Nellie .....Lottie Harris
Judge Whitleather .....Al. F. Watts
Ambrose, Court Officer..Arthur Mason
Louie, Court Clerk ....E. C. Caldwell
Dora .....Alex Rogers

This newest musical melange, a product of the colored theatrical folk who do some interesting things at their Lafayette theatre in Harlem, is described as a "musical medley" in the program. But, considering the haphazard speed with which it moves, it might properly be considered a musical bedlam.

Frolicsome frippery, after the manner of the better than average burlesque show, seems to be the general trend of "This and That," which has color, but not in the score devised by that master rythmist, J. Luckeyth Roberts. Rather is this color confined to the shadings of the players in the cast, of whom there seemed to be five score and more.

And we'll say that some of the situations were very funny and aroused gobs of the most wholesome sort of laughter. For there are few who will fail to laugh at the apparently spontaneous antics and utterances of Dink Stewart, who is a whole show in himself. Being cast as the recalcitrant husband of a mammy-like, but strong-muscled wench, the latter being played by Alex Rogers, who has a fine sense of comedy values, Stewart just walked away with the show. Indeed, he made one feel that he could act just as funny even if he had no written lines to guide him, which is a distinctive quality characteristic of the true artist.

But the thing that militates against his artistic greatness is his absolute lack of subtlety, which is the crowning glory of Bert Williams, for example. On the other hand, we find an abundance of subtlety in the playing of Alex Rogers, and though his lyrics are rather mediocre, he may be reckoned a capable writer of funny material for his own people; which is obvious in the book he has written for "This and That."

Roberts, the composer of the score, also conducts the orchestra. He wields no baton, but plays the piano, in turn sitting and standing while conducting, and, with his expressive hands, manages to inspire a world of unity in his rather limited in number players. He may also be mentioned as being one of the features of the show, for he is one of the greatest ragtime pianists we have in this country. And how he plays that piano while conducting!

For the rest, there is little to tell, excepting that none of the principals has a really good voice and that those who do render solos have a tendency to sing off key. This is probably due to their eagerness to stress the rythmic quality of the tunes. And, as for these latter, they are very uneven in quality, to say the least.

The show was well staged, after a fashion, the costumes being those used by Ziegfeld in one of his former "Follies," according to the program.

COHAN RE-WROTE "SHAVINGS"

It was reported along Broadway early this week that George M. Cohan had rewritten the greater part of Henry W. Savage's play "Shavings," which opened Monday night at the Knickerbocker Theatre after having been tried out in the New England States. Cohan started work on the play, it is said, immediately after it opened out of town.

"POWDER PUFF" GETS $15,000

The first week's run of the "Powder Puff Follies" at the Broadway, last week, resulted in more than a $15,000 gate receipt. The Lincoln's Birthday gross of more than $4,000 broke the house record.

DRAMA ACADEMY PLAYS BRING OUT PROMISING PLAYERS

"WHERE BUT IN AMERICA" and "THE STRICKLANDS"—a one-act comedy and a three-act play by Oscar M. Wolff and Allan Monkhouse, respectively. Presented by the American Academy of Dramatic Arts, at the Lyceum Theatre, Friday afternoon, February 13, 1920.

"WHERE BUT IN AMERICA"

Cast.

Mrs. Espenhayne.....Byron Doty
Mrs. Espenhayne....Pauline Halpert
Hilda.....Elinor Ritter

"THE STRICKLANDS"

Cast.

Gerald Strickland....Leward Meeker
Robert Strickland..Hamilton Howard
Mrs. Strickland..Margaret Hollinger
Helen Strickland.....Lillian Wells
Georgiana South.....Ruth Mason

The first of these pieces, "Where But In America," the underlying thought of which is where but in America can the foreigner so rapidly progress, has to do with a young couple who have every intention of having a home built for themselves, but, because of the demands of maids, nowadays, carefully guard the fact from their servants. She, however, learns from her fiance, an architect, that he has been recommended to her employers by friends. Confronted by the maid's statements, general complications follow, much to the delight of the audience. The cast of three does well with what it has to work with.

The next, a play by Allan Monkhouse, "The Stricklands," takes us to a home in the Southern part of England, where, early in the plot, we glean that Robert and Gerald Strickland, although brothers, are not the best of friends. Robert, the elder, a practical man, is brought into contrast with Gerald of a poetical nature. On his return from Africa, he sets about winning Gerald's fiancee away from him. It seems that the different callings of the boys had always brought them into conflict, and the entrance of the girl emphasizes it.

The elder brother, who has not been made any too welcome at home, torments the younger with his lack of success, and, by bringing up his own wealth and power, draws the girl slowly toward him. The poet, in a scene alone with the girl, vows that if she clings to him, she will have all that her heart craves. This is all without avail, as she finally is persuaded to run away with Robert, to Africa.

The passing of two years brings us into the presence of Mrs. Strickland, anxious for word from those in Africa. Gerald and his former fiancee then make their appearance, the latter gowned in black. It develops that Robert has been killed. The widow then wins from Gerald a confession that he did the killing. He at the same time voices his intention of marrying the widow of his brother, but meets with the disapproval of his mother and sister, the latter holding the admittance of murder over his head.

!INSURE YOUR

A GOOD SONG IS T

"YOU SAID IT"

A comedy song with a

JAZZ MELODY.

This Song has more

punches than a mule

has kicks.

"Oh! How I Laugh When I Think

Unusual Title, Unusual Melody, U

"You're A Million Miles When You're One Little

Nothing Hits Home

This Is a Hit

"HOW SORRY YOU'LL

How Sorry You'll Be—Wait'll You See

A Song of Natural Appeal—Great

WATERSON-BERL

STRAND THEATRE BUILDING, 4

MAURICE ABRAHAMS, General Professional Manager

Harry Pearson, Mgr.
41 Detroit Opera House
"On the Campus"
Detroit, Mich.

Mort Harris, Mgr.
405 Princess Theatre Bldg.
San Francisco, Cal.

Don Ramsay, Mgr.
240 Tremont St.
Boston, Mass.

Frank Watterson, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.

Murray Whitman, Mgr.
381 Main St.
Buffalo, N. Y.

Leonard Vanberg, Mgr.
381 Superba Theatre Bldg.
Los Angeles, Cal.

R SUCCESS!
S THE BEST POLICY

Think How I Cried About You"

Unusual Lyric and Extra Choruses

Miles from Nowhere
Little Mile From Home"

Like a Home Song
"Home-Song"

BE WAIT'LL YOU SEE!"

If You Don't Put This Song In Your Act.
Doubles and Comedy Versions

"COME ON AND PLAY WIZ ME"

A rollicking French song.
By the writers of
"Come on Papa" and
"Oo La La Wee Wee"
'NUFF SAID

IN & SNYDER CO.

7th Street and Broadway, New York

FRANK CLARK, Manager, 81 W. Randolph St., Chicago, Ill.

Dick Reeves, Mgr.
230 Loeb Arcade
Minneapolis, Minn.

Addy Britt, Mgr.
St. Charles Hotel
New Orleans, La.

Joe Miller, Mgr.
347 Fifth Ave.
Pittsburgh, Pa.

Fred Kramer, Mgr.
Holland Bldg.
St. Louis, Mo.

Harry Kirschbaum, Mgr.
Washington Apts.
Seattle, Wash.

Phil. Julius, Mgr.
Hannah Hotel
Cleveland, Ohio

Sam Worley
Room 17
Gayety Theatre Bldg.
Kansas City, Mo.

RALPH ROGERS

THE JAZZ WOP

The only and original Italian Eccentric Comedian

STAR, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

JOHN AND ANNA **O'DONNELL** COMEDIAN AND SOUBRETTE MIDNIGHT MAIDENS

AT LIBERTY **LEW LEDERER** CARE SID, N. Y. CLIPPER

INGENUE Direction—IKE WEBER **KLARA HENDRIX** STAR and GARTER SHOW

INVITE OFFERS FOR NEXT SEASON **CALIFORNIA TRIO** JIM HALL, Manager HARRY BART BEN JOSS ROSELAND GIRLS

CONTRALTO INGENUE **MARTHA WHITE** "OH FRENCHY" Co.

SOUBRETTE **CHUBBY (PEP) DRISDALE** STAR and GARTER SHOW

Season 1919-1920 With BEAUTY TRUST **HANLY and SHEEHAN** Direction Roehm & Richards

SOUBRETTE AND JUVENILE BATHING BEAUTIES HELEN **LLOYD** AND DUDLEY **FARNWORTH** DIRECTION ROEHM AND RICHARDS

THAT NEW KIND OF COMIC SIGNED TO 1922 **JACK** "SNOOZE" **KINNEARD** WITH WORLD BEATERS

INGENUE DIRECTION ROEHM AND RICHARDS LEE JOELET HURTIG AND SEAMON'S SOCIAL MAIDS

Myrtle Andrews I MUST BE GOOD TO BE WITH SLIDING BILLY WATSON SHOW

FEATURED COMEDIAN **CHAS. BURNS** INVITES OFFERS FOR NEXT SEASON 2nd Season STAR AND GARTER SHOW

TUMBLING WITH THE NOVEL HEAD SPIN **MAY HAMILTON** ACROBATIC SOUBRETTE WORLD BEATERS

JUVENILE AND DOING SPECIALTY **JACK DILLON** JAMES E. COOPER'S VICTORY BELLES

REEVES SHOW, CLEAN AND UP TO THE MINUTE, ENTERTAINS WELL

We did not have an opportunity to catch the Al Reeves Show at the Columbia when it played there a few months ago. Since that time, however, Reeves has made almost an entire change in the cast of his principals. We caught the show up at Hurtig and Seamon's New Theatre last Tuesday afternoon and were rather pleased with the performance.

Reeves's two comedians, Dick Fitzgerald and Jack Carroll, have been in vaudeville. They are two hardworking tramps, and seem to do everything possible to keep the audience in a happy humor. A rather attractive looking young lady is Amanda Love, who plays the "leads." She is a blond of a refined type who takes well with an audience. She sings nicely and reads lines properly. She has been with the show about a week and is not yet up to the "tricks" of burlesque. But it will not take long for her to get acquainted and know how to handle a burlesque audience.

Reeves has a great "find" in Rubini and Rosa, two very pretty girls who have been in vaudeville. These girls do one of the best musical specialties we have seen in many a day. Miss Rubini plays a beautiful white accordion, inlaid with rhinestones, most cleverly. We are telling no secrets when we say that this young lady possesses a personality that is very fascinating. She smiles in a most charming manner and those flirty eyes of hers are simply wicked.

Miss Rosa is not alone an accomplished musician, but is a very pretty and shapely brunette. She plays the violin and almost makes it talk. She also whistles exceptionally well and sings. She has a sweet voice and knows how to deliver a song.

Rubini and Rosa have a great act and they liked it at this house. The act went so well that the girls were compelled to respond to six encores the afternoon we were in.

Marcia Moore, an ingenue prima donna, had several numbers in the show that went over very nicely. She has a good voice and had fine opportunities to show its full value. Her costumes are pretty and she did very well in the scenes and bits she was in.

Little Ada Morse handled the fast numbers and put them over just right. She is an attractive blond who smiles all the time. She offered two dancing specialties that went over very big. She is a graceful dancer and well worth seeing.

Florence Wilkinson, a very pretty girl, was seen in two numbers and scored in both. She has a good voice and makes a nice appearance. Frank Pickett, Elmer Brown and Drury and Stanhope have small parts.

Brown and Miss Wilkinson did very nicely with "Alexander's Band."

The Big Four Quartette were a decided hit with their specialty, which they offered in one.

Miss Love was well received through the manner in which she offered her singing specialty.

Miss Moore was applauded for her efforts in her singing offering in one.

Reeves made his appearance early in the burlesque and was received warmly. He handed out a good line of talk that they liked and only as he can do it. See Reeves as often as you like and you will always find him telling something different. He entertains the short time he is on the stage.

Rubini and Rosa's specialty was the next big thing to come along and, as we said before, they just cleaned up. Their wardrobe is simple but very rich looking.

Miss Morse offered an Egyptian dancing specialty on full stage that was artistic and more than pleased.

A dozen or so girls posed in union suits at the close of the and offered pretty pictures. They are a shapely lot.

Reeves has a good show and a clean one. In fact, there is not a line of suggestiveness in the entire show. The girls are costumed well and up to the usual Reeves' standard.

SID.

BURLESQUE NEWS

(Continued from Page 15 and on 30)

CAIN HANDLING CONCERTS

Maurice Cain is handling the Sunday concerts at the Mt. Morris Theatre for Hurtig and Seamon.

STARS OF BURLESQUE

JAZZ WOP AND PRIMA DONNA — RALPH **ROGERS** AND ELSIE **DONNELLY** — WITH GIRLS FROM THE FOLLIES

PRIMA DONNA AND VAMPING — **PEGGY CONNERS** — WITH "OH FRENCHY" COMPANY

JUVENILE SOUBRETTE JUVENILE — TOM **WARDELL-LACOSTE** AND BERTHA **WARDELL** JOHN — DOING SPECIALTY WITH "OH FRENCHY"

LOU BARRY
SOUBRETTE — BON TONS

VIOLET PENNEY
SOUBRETTE — LID LIFTERS

SID CURR-OUT **MARION**
THE FUNNY JEW AND DUTCH COMEDIAN — At Liberty for Next Season

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES
HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON
DOING STRAIGHT AND GOING STRAIGHT — WITH LEW KELLY SHOW

EVER SEE HER DANCE — DIR. CHAS. J. FITZPATRICK

HELEN ANDREWS
Soubrette—"Blue Birds"

GLADYS "BIJOU"
WITH SLIDING BILLY WATSON SHOW

VIVIAN LAWRENCE
"VOLCANIC SOUBRETTE" — With Victory Belles Co.

HAROLD CARR
JUVENILE—STRAIGHT — WITH MILLION DOLLAR DOLLS

FLORENCE DARLEY
PRIMA DONNA — STAR AND GARTER SHOW
OFFERS ENTERTAINED FOR NEXT SEASON

FLORENCE WHITFORD
SOUBRETTE JAZZ BABIES

AMANDA LOVE
LEADING WOMAN — AL REEVES SHOW

AL FLATICO
Wop Character and Violin Specialty, with Bathing Beauties

NELLIE CLARK
INGENUE WITH THE BIG VOICE — VICTORY BELLES

RAY KING
Best Dressed Straight Man in Burlesque with Bathing Beauties

ROSE HEMLEY
INGENUE — BEAUTY REVUE

LOUISE STEWART
THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

LESTER MILLER
IN THAT TASMANIAN Crowd With Rose Sydell's London Belles

ALBERTA FOWLER
SOUBRETTE — MONTE CARLO GIRLS

JEANETTE BROWN
INGENUE WITH THE PRIMA DONNA VOICE — With Victory Belles
Signed With James E. Cooper for Next Season

DOT MORTON
SOUBRETTE — MONTE CARLO GIRLS

SOUBRETTE AND ARABIAN DANCER — **ADA MORSE** — AL REEVES BIG SHOW
Offers entertained for next Season

MARCIA MOORE
INGENUE PRIMA DONNA — AL REEVES SHOW

1920'S WONDER SONG

"BLUE DIAMONDS"

IS AN ORIGINAL IDEA—A REAL HONEST-TO-GOODNESS NOVELTY. IT FITS ANY ACT—MALE OR FEMALE AND LANDS YOU ON TOP OF THE APPLAUSE HEAP

"BLUE DIAMONDS"

ORCH. AND PROF. COPY—JUST OUT ALL KEYS—CALL OR SEND FOR YOURS TO-DAY!

DANCING ACTS
ORCHESTRAS
IN FACT
EVERYBODY!

MEET

"OLD MAN JAZZ"

THE GREATEST
LATEST
BESTEST
CLASSIEST

WONDER MELODY

RELEASED THIS YEAR

Orch. & Prof. Copy Ready—Get Yours

STERN ANNOUNCES "ANVIL TROT" "ABADELE" Coming Soon

119 North Clark St. CHICAGO **JOS. W. STERN & CO.** 181 Tremont St. BOSTON

New York Professional Studios Now Located at 226 WEST 46th STREET Opposite the New N. V. A.

HARRY TENNEY GENERAL MANAGER

SAMMY SMITH N. Y. PROF. MGR.

Our Friends Are Always Welcome—Call Any Time

TED KOEHLER.....Prof. Mgr., Chicago
BILLY LANGLEY...Prof. Mgr., Boston
SIG BOSLEY.....Prof. Mgr., Philadelphia
STEVE CADY.....Prof. Mgr., St. Louis
JOHNNY GREEN...Prof. Mgr., Buffalo

LI BONATI

At B. F. KEITH'S PALACE THEATRE

THIS WEEK (FEB. 16)

DIR. HARRY WEBER

ROYAL—NOW—FEB. 23, PHILADELPHIA—MARCH 1ST, BALTIMORE

EDYTHE AND EDDIE ADAIR

in

"THE BOOT SHOP"

BY STEPHEN G. CHAPLIN

Laughing HIT at BUSHWICK—Last Week

HOUSTON & OLMSTED

NO REASON AT ALL

SIDNEY BYRON AND PRICE BETTY

in "A MODEL UNION"

Staged by HASSARD SHORT Direction—CHAS. S. WILSHIN

THREE VAN COOKS

"HARMONY IN A CHINESE LAUNDRY" Direction CHAS. S. WILSHIN

ARTHUR NASON & ANNA FAIRFAX

SINGING, TALKING AND DANCING Direction TOM JONES

ALICE RECTOR

DOING MY MALE SPECIALTY AND SOUBRETTE SPORTING WIDOWS

VAUDEVILLE BILLS For Next Week

NEW YORK CITY.

Palace—Bessie Clayton—"The Love Shop"—May Wirth—Homer Dickenson & Gracie Deagon—George Austin Moore—(Three to Fill).

Riverside—Dale & Burch—H & J Dunedin—Nelson & Cronin—Wilkie Bard—Talbot O'Farrell—Rose Coghlan Co.—Boyarr Troupe—Margaret Young—Morton & Glass.

Royal—Rae E. Ball & Bro.—McMahon & Chappell—Howard & Clark Revue—Toto—Sylvia Clark.

Colonial—Rae Samuels—Ryan & Ryan—Johnson, Baffer & J.—Mullen & Francis—Langford & Fredericks.

Alhambra—Leon Errol & Co.—Frank Brown—Mme. Sylvia—Dolmore & Lee—H. Langdon & Co. Loveland—Kramer & Boyle—Melnotte & Loodum.

BROOKLYN.

Bushwick—Leon Varvara—DeWitt Burns & Co.—Joe Cook—The Magleys—Glenn G. Jenkins—Wm. Seabury & Co.

Orpheum—Heart of Annie Wood—Hublinger & Myers—Jennie Middleton—Chong & Hoey—Will Oakland—A. Hold, Jr., & Co.

BALTIMORE.

Maryland—Frank Dobson & Co.—Allan Rogers—Kingsley Benedict Co.—The Faynes—Margaret Padula—Hijares—Aleon Bronson Co.—Haig & Waldron.

BOSTON.

Keith's—Wheeler, S—Swift & Molly—Spanish Revue — Tarzan — Nonette — Lucy Gillette—The Brittons—Arthur Deagon.

BUFFALO.

Shea's—Jack Inglis—Bobbe & Nelson—Du For Bros.—Kimberly & Page—Nokin & Gallettis—B. & F. Mayo—Jean Adair & Co.—Henry Scott.

CINCINNATI.

Keith's—Cygi, Vadi—2 Jesters—Valerie Bergere Co.—Ben Bernie—Trixie Friganza—J. C. Morton Co.—Alfred Farrell Co..

COLUMBUS.

Keith's—Lida McMillan Co.—Herbert Clifton—Al Raymond—Masters & Kreft—6 Kirksmith Sisters—"The Only Girl"—Athos. & Reed.

CLEVELAND.

Hippodrome—Jackie & Billie—Daly & Berlew—U. S. Glee Club—Lozier, Worth & Co.—Joe Browning—Georgie Price—Valeska Suratt Co.

DETROIT.

Temple—Walter Brower—Moran & Wiser—"Kiss Me"—LaToy Models—Donald Sisters—Regal & Mack—Gardner & Hartman.

DAYTON.

Keith's—Cook & Ferry—Anatol Friedland Co.—Mme. Herman—Patricola—Lillian & Twin Boys—Jessie Hayward Co.

ERIE.

Colonial—The Briants—Dotson—Buzzell & Parker—Ragged Edge—Reed & Tucker—The Veronicas.

GRAND RAPIDS.

Empress—Adelaide Bell Co.—Vinie Daley—Hellen & Hunter—Hubert Dyer Co.—Raymond & Shram.

HAMILTON.

Shea's—Laurel Lee—Geo. Kelly Co.—Shelton Brooks Co.—Barbarette.

INDIANAPOLIS.

Keith's—Dream Stars — Daisy Nellis — Royal Gascognes—Mrs. Wellingtons Sur.—Nathan Bros.—Finley & Hill.

LOUISVILLE.

Mary Anderson—Vallecitas Leopards—Imhoff, Conn & Cor.—Lady Sen Moi—Lew Dockstader—Shellah Terry Co.—Millard & Marlin—3 Danoise Sisters.

LOWELL.

Keith's—Alice Hamilton—Bailey & Cowan—Courtney & Irwin—Cycling Brunettes—Hugh Herbert & Co.—Burke, Walsh & Nane—Great Johnson.

MONTREAL.

Princess—Smith & Austin—Gautier's Bricklayers—Walter C. Kelly.

PHILADELPHIA.

Keith's—Elinore C. Williams—M. G. E. Adair—Rooney Bent Revue—Margaret Ford—Geo. MacFarlane—Fred Berrens—Martin & Florence—Gaudsmiths.

PROVIDENCE.

Keith's—Stone & Kaliss—Dorothy Brenner—Stanley & Birns—Fall of Eve—Rubeville—Briscoe.

PORTLAND.

Keith's—Edwin George—Camillas Birds—Morris & Campbell—DeWolff Girls—LaPetite Jennie.

PITTSBURG.

Davis'—Olsen & Johnson—Belle Baker—Wm. Brack & Co.—Creole Fashion Plate—Victor Moore Co.—Dugen & Raymond.

SYRACUSE.

Crescent—Nellie Nichols—J. C. Nugent—Potter & Hartwell—Columbia & Victor—Keth Murray Co.

TORONTO.

Shea's—Swor Bros.—Duffy & Sweeney—Rome & Cullen—Lilly Lena—Once Upon a Time.

TOLEDO.

Keith's—Jazzland Navy 8—Sully & Houghton—Jas. & S. Leonard Co.—Chas. Henry's Pets—Eddie Borden Co.—Mayhew & Taylor—Belleclaire Bros.—Morgan & Gates.

WILMINGTON.

Garrick—Kane & Herman—Jones & Greenlee—Fenton & Fields—Black & White Revue.

WASHINGTON.

Keith's—Kellam & O'Dare—Navassar Girls—Albertine Rasch & Co.—C. & F. Usher—Rekoma—Eva Tanguay.

YOUNGSTOWN.

Hippodrome—Diane & Rubini—Hermine Shono Co.—Huntings & Francis—Fallon & Brown—Harris & Manion—Evelyn Nesbitt Co.—Sam Liebert Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Jimmy Hussy & Co.—Lambert & Ball—Cartmell & Harris—Lillian Shaw—Radjah—Mme. Claire Forbes—Gallagher & Martin—Herbert's Dogs.

Majestic—Alice Lloyd—Vie Quinn—Bert Hanlon—Lydia Barry—Jerome & Herbert—Wood & Wyde—Jas. B. Carson Co.—Novelty Clintons—Casting Wards.

State Lake—Winston's Sea Lions—Frank Hurst—Indoor Sports—Kitner & Reaney—Staley & Serbeck—Keane & Williams—Brown, Gardner, Bornett—Meredith & Snoozer—Paul Conchas & Co.

CALGARY & VICTORIA.

Orpheum—Billy Shaw's Revue—Avey & O'Neil—Bostock's Rid. Sch.—Byrnes & Gehan—Phil Baker—Sarah Padden Co.—Libby & Nelson.

DENVER.

Orpheum—Nat Nazarro, Jr., & Bro.—Bernard & Duffy—4 Readings—Pietro—Eva Taylor & Co.—Marmein, Sis & Schooler—Lachmann Sisters.

DULUTH.

Orpheum—Nitta Jo—Montgomery & Allen—Claire Vincent—Phina & Picks—Myers & Noon.

DES MOINES.

Orpheum—Flashes—Ernest Evans Co.—Jim Cullen—Mary Marble—Barber & Jackson—Frank Wilson—Al & F Stedman.

KANSAS CITY.

Orpheum — Marshall Montgomery — Howard's Ponies—Jack Osterman—Jordan Girls—Grace De Mar.

LINCOLN.

Orpheum—Gus Edwards Co.—Travers & Douglas—Black & O'Donnell—Arnaut Bros.—Billy McDermott—Hudler, Stein & Phillip—The Duttons.

LOS ANGELES.

Orpheum—Rainbow Cocktail—Una Clayton Co.—Fay Courtney—Ivan Bankoff Co.—Francis Renault—Steele & Winslow—Ford & Urma—Extra Dry.

MILWAUKEE, WIS.

Palace—Tim & Kitty O'Meara—The Icelanders—Myers & Hanford—"$5,000 a Year"—Ash & Hylans.

Majestic—Mabel McCane & Co.—Crawford & Broderick—Dolly Kay—Maude Earl Co.—Will J. Ward & Girls—Kharum—Samaroff & Sonia—Martin Webb.

MINNEAPOLIS.

Orpheum—John B. Hymer Co.—Wilbur Mack Co.—Watts & Hawley—Maurice Burkhart—Mirano Bros.—Rita Mario Orchestra.

MEMPHIS.

Orpheum—Orpheum—Harry Green Co.—Venita Gould—William Ebs—Melnotte Duo—Brendel & Bert.

NEW ORLEANS.

Orpheum—Gertrude Hoffman—Mrs. Gene Hughes & Co.—Collins & Hart—Joe Laurie—Jas. J. Morton—Frawley & Louise—Ward & Dooley.

OAKLAND.

Orpheum—Little Cottage—Bradley & Ardine—Kenny & Hollis—Pisano Co.—Duffy & Caldwell—Lucille & Cockie.

OMAHA.

Orpheum—Ford Sisters—Gabriel—Ben See & Baird—Roy & Arthur—Richards—Clara Morton—

PORTLAND.

Orpheum—Henry Santry & Co.—Maria Lo—Harry Jolson—Lightners & Corinne—Kennedy & Nelson—Bruce Duffet Co.

SALT LAKE CITY.

Orpheum—4 Mortons—Lyons & Yosco—Lew Brice Co.—Bob Hall—Ruth Budd—McRae & Clegg.

SACRAMENTO AND FRESNO.

Orpheum—Josephine & Henning—Chas. Grapewin Co.—Sam Hearn—Edith Clifford—Bert Fitzgibbon—Hickey Bros.—Isuikawa Bros.

ST. LOUIS.

Orpheum—Hyams & McIntyre—Eva Shirley & Band—Santos & Hayes—Sylvia Vane—"The Man Hunt"—Hayden & Ercelle—Le Hue & Dupree.

SAN FRANCISCO.

Orpheum—Morgan Dancers—Bessie Rempel Co.—Harry Cooper—Marconi & Fitzgibbon—Burns & Frabito—Van & Belle—For Pity's Sake—Elsa Ruegoer—Hyan & Orloh—Sacramento & Fresno.

ST. PAUL.

Orpheum—Petrova—Gene Greene—"And Son"—Claudia Coleman—Sandy Shaw—Musical Hunters—La Mont Trio.

SEATTLE.

Orpheum—Emma Carus Co.—Jack Kennedy Co.—James & Winthrop—Ed. Morton—Marino & Maley—Mlle. Rhea Co.—Hughes Duo.

VANCOUVER.

Orpheum—Wm. Rock & Girls—Lew Zarrell Co.—Nan Gray—Mower & Avery—Baraban & Grors—Harry Rose—Le Maire Hayes Co.

WINNIPEG.

Orpheum—4 Mark Bros.—Mahoney & Auburn—Lucos & Inez—O'Donnell & Blair—Masili Lynn Co.—Ben K. Benny.

(Continued on page 34.)

FREE Latest Issue of **HOW TO MAKE-UP**

STEIN'S MAKE-UP

Write or Call

M. Stein Cosmetic Co.

120 West 31st Street, New York

PLAYS VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, 2665 Decatur Ave., New York City. Stamp for catalog.

A $10,000 COMPOSER WANTED—

¶ We are publishers of "big hit" popular music and offer exceptional opportunities to A MAN who can measure up to our requirements.

¶ A composer of *live*, popular music.

¶ This man does not need to be an experienced old "War Horse." He doesn't have to be famous; but he must know how to write music that will win and hold everybody who hears it. Maybe this man is just a youngster, so-called. Maybe he is just a "comer," but whatever he has done in the past or what he is doing now won't amount to a row of beans unless he is able to *produce real music*.

¶ If you are the man—or know such a man—write us fully. We will interview nobody in person.

The Riviera Music Company
MUSIC PUBLISHERS
Chateau Theatre Building - Chicago

THE GAYETY

Philadelphia's Famous Burlesk Theatre

CHORUS GIRLS, GREATEST PROPOSITION EVER OFFERED

Steady employment, permanent positions. No traveling—sleeper jumps—half salaries—lay offs—promises or bonuses. We pay you in full $18.00 weekly. Open all year. Easy rehearsals; none on Sundays. Rapid advancement assured. Address MABEL LEMONIER.

WANTED, MUSICAL COMEDY

PEOPLE, ALL LINES INCLUDING MUSICAL DIRECTOR, PIANO. LONG SEASON TO RIGHT PEOPLE. STATE ALL FIRST LETTERS.

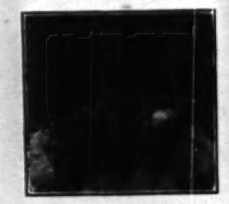
BEN LORING, White's Opera House, Concord, N. H.

Al Swede Knapp

Doing Black with the International Review

KENNEDY & KRAMER

IN DANCING ITEMS, FEATURING MAUDE KRAMER



JOE OLIVER HERMAN FAY

THE

Franklin Comedy Four

IN

COOKING UP MIRTH AND MELODY

SAL MALDON DIRECTION, PHIL BUSH MURRAY ROSE

DE LOACH & McLAURIN

GLOOM ASSASSINATORS
HARMONY SINGING AND DANCING
Direction—MATHEWS & MILLER
U. B. O.

TOM GEORGE
GARDNER & VAN
What goes up must come down.
NOW PLAYING U. B. O. TIME

MULLINI SISTERS present
THE SIX ROYAL HUSSAR SISTERS
in a Melange of Music and Song
REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

BOBBY STONE & CO.
in HEARTS and FLOWERS
A MUSICAL FARCE
By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

BILLY WINKLE AND DEAN AL
EX BARTENDERS
ORIGINAL SONGS WITH A KICK
BOOKED SOLID DIR., HORWITZ & KRAUS

Buhla Pearl
Sunny Songs and Sayings
Direction: Horwitz-Krauss, Inc.

THE GOLDEN BIRD
Presented by
LORRIANE EVON
BOOKED SOLID DIRECTION—SAM BAERWITZ

STRAIGHT MAN WHO "CAN" SING
WALTER AUSTIN
of OH! FRENCHY CO.
"Con." *Variety* says: Walter Austin is a good straight, dominating all his situations, wearing his clothes well, and handling his allotted share of the dialogue to good effect.
AT LIBERTY
Address Care Sid, CLIPPER

ALYCE LUCILLE
SHELDON AND DAILEY
"NIFTY SONGS AT THE PIANO"
Dir.—PETE MACK

JANE and GLORIA
"JUST TWO GIRLS"
IN VAUDEVILLE

TOM FRANK
GORDON and GERMAINE
BOOKED SOLID. U. B. O.

VAUDEVILLE REVIEWS

(Continued from Page 10)

PROCTOR'S 125TH ST.

(Last Half)

Stockton's Terriers opened the show and did quite well in first position. There are ten dogs, all of which show remarkable intelligence. Their training is so thorough that Stockton's appearance on the stage is all that is necessary, and the dogs go about their routine without a hitch. They ride all kinds of wagons and bicycles, from a baby carriage to a wheel-barrow, riding pedalled contraptions upside down and in all kinds of difficult positions. The offering ought to find the going easy.

H. Bushay filled second position, in blackface, and wearing a sailor's uniform. He plays a number of wind instruments, including a saxophone, clarinet and cornet, fairly well. We would advise him, however, to go back to the Navy if he cannot put a little more pep into his offering. He also springs a few gags with whiskers that would never be missed. If he aspires to have his name in lights he had better change his whole act and select a repertoire of songs that will keep an audience awake.

Seeley and La Rose come third and offer a sketch in three that is well acted, although a trifle high-flying and imaginative in make up. The story is about a husband who orders his wife around and is an eternal grouch. She finally tires of it and decides to act "tough," as she puts it. Then she goes to it with a vim, and soon has him cringing. Later, he threatens to leave. She tells him to go ahead. He returns later and another argument ensues. She then agrees to forgive him and makes him promise to obey her every whim, to get her dinner and whatever she wants. Though a trifle farfetched, a few weeks to smooth over the rough edges and the offering will please. Both work hard and succeed in getting laughs.

Johnson and Douglas, a black face team, were fourth and opened with a piano and song offering. The piano is only a bluff, as only one short number is played. They pull a few gags which get laughs only from those who don't see many shows. One of them can jig fairly well and puts over his material well. Neither is a very good singer. One bit is pretty good and that is where an argument takes place between the two, both resorting to big words. There is no sense to what they say, but the words selected, though of common use, get a good laugh. They went off to a fair amount of applause.

Dorrean and Scalling were sixth on the bill and made a fair sized hit. There's is an operatic offering with a sprinkling of popular music by the pianist, who plays very well. He plays a few popular airs in operatic style and scores an individual hit. His partner sings all classical music. They ought to find the going easy in the better class of small time houses.

Babe Moore then appeared and made a big hit with her songs and "shimmy" number. Her act is reviewed more fully under New Acts. She scored a big hit.

F. Pollyanna, with his accordion, was eighth on the bill, and played a classical piece to start. The rest of the time he devoted to popular music. Let Pollyanna get a routine of songs of today and he will find little difficulty in reaching the bigger circuits.

Jack McAuliff was ninth on the bill and made a hit The ex-prizefighter has been seen on the stage off and on before, but now he has a motion picture of fights of the olden days, which he explains, introducing the men as they appear. His feature picture is a film taken from memory of the seventy round fight between him and Jim Carney, of England. Naturally, neither are as spry as they were then, but they can still step lively and the picture is a real thriller. Jack winds up his act with a short talk in which he advises youngsters, both male and female, ot learn the scientific points of the boxing game.

The hit of the program was tenth. Lane and Moran filled this spot and were a riot. Lane is the whole act, from start to finish, but Moran does most of the singing. This act is reviewed more thoroughly under New Acts.

Those French Girlies were eleventh and their song and dance numbers went pretty well. Their act proper, trapeze work, was the feature of their time on, and they went off to a big hand.

"At the Soda Fountain," a musical tab, closed the show and kept the audiences seated throughout. The chorus of six dance fairly well and have some pretty costumes.

B. O'G.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 16)

Muriel De Forrest has been given a long-term contract by the Shuberts.

Herbert Flack last week announced the arrival at his home of a baby girl.

Bernard "Birdie" Crea was last week married to Florence Lavis of this city.

Andrew Mack has been booked for the Loew Eastern time, to play a full week in each house.

Harry Ehrmann is recuperating at his home in Albany, from a severe attack of pneumonia.

John Golden has engaged Alphonz Ethier for a role in his next production "Howdy, Folks!"

Dave Conlan is again back at his desk after attending the funeral of his mother in Richmond, Va.

Gus Oetting will leave this week on a business trip to San Francisco, to be gone about three weeks.

Bert Dixon is rehearsing a new single for vaudeville. He will feature his own song compositions.

Keene and Foxworth, playing Loew time, were forced to cancel last week owing to the illness of Keene.

Bettina Allan, the dancer, has been added to the cast of the "Midnight Whirl," on the Century Theatre Roof.

Harry Ashford and Mabel Hicks will appear in support of Alexandra Carlisle in Mansfield's "The Tragedy of Nan."

Ray Loftus is recovering from an attack of the "flu" and has gone to his home in Philadelphia to rest before returning to work.

Otto Shafter, formerly manager of the Chicago office for Horowitz and Krauss, is now connected with Tom Jones.

Walter Wolfe, of the vaudeville team of Wolfe and Lee, lost his mother, Mrs. Elizabeth Hall, who passed away in Toledo last week.

Willie and Eugene Howard, Four Halley Sisters and **John Burke,** appeared amongst others at last Sunday night's concert at the Lyric Theatre.

Charles Dongrey, acrobat, fell last week while performing in Newark and is now confined to a hospital there, suffering from a fractured knee-cap.

Theodore J. Hammerstein has been made assistant manager and Darby Holmes added to the staff of the Chamberlain Brown offices.

Sascha Piatov and **Mlle. Moskovina,** dancers with "As You Were," left the show Saturday on account of the absence of billing by **E. Ray Goetz** and will return to vaudeville.

Harry Payton, of Payton and Ward, who has been in the hospital with influenza for the past two weeks, has recovered and the team will continue on their route.

William Woolfenden, after his discharge from the Army Hospital, will accept the franchise offered him by the Keith offices for producing big girl acts and miniature musical playlets.

Sam Greene and **Helen Myra** separated after their engagement at the Majestic, Chicago, last week, Sam doubling with his wife and **Helen** joining her sister **Olga,** with **Carlos Sebastian.**

Al. B. White and **Alice Hayward** will be featured in "Good Night," an act which **Buckley** and **Sullivan** will produce and which **E. A. Weil** will stage.

Marie Casper, for some time headlining in a single act on the bigger circuits, played her last week in vaudeville last week at Moss' Flatbush.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves, Show—Empire, Brooklyn, 16-21; People's, Philadelphia, 23-28.
Abe Reynolds'—Orpheum, Paterson, 16-21; Majestic, Jersey City, 23-28.
Best Show in Town—Star and Garter, Chicago, 16-21; Berchell, Des Moines, Iowa, 22-26.
Ben Welch's Show—Gayety, Washington, 16-21; Gayety, Pittsburgh, 23-28.
Behman Show—Gayety, Detroit, 16-21; Gayety, Toronto, Ont., 23-28.
Beauty Trust—Miner's Bronx, New York, 16-21; Casino, Brooklyn, 23-28.
Billy Watson's Parisian Whirl—Empire, Toledo, 16-21; Lyric, Dayton, 23-28.
Bon Tons—Grand, Hartford, Ct., 16-21; Jacques, Waterbury, Ct., 23-28.
Bowery—Casino, Brooklyn, 16-21; Empire, Newark, 23-28.
Bostonians—Lyric, Dayton, O., 16-21; Olympic, Cincinnati, 23-28.
Burlesque Revue—Gayety, St. Louis, 16-21; Victoria, Chicago, 23-28.
Burlesque Wonder Show—Empire, Newark, 16-21; Casino, Philadelphia, 23-28.
Dave Marion's Show—Gayety, Rochester, 16-21; Bastable, Syracuse, 23-25; Lumberg, Utica, 26-28.
Follies of the Day—Victoria, Chicago, 16-21; Star and Garter, Chicago, 23-28.
Girls A-La-Carte—Gayety, Toronto, 16-21; Gayety, Buffalo, 23-28.
Girls of the U. S. A.—Majestic, Jersey City, 16-21; Perth Amboy, 23; Plainfield, 24; Stamford, 25; Park, Bridgeport, 26-28.
Girls De Looks—Casino, Philadelphia, 16-21; Miner's Bronx, New York, 23-28.
Golden Crook—Star, Cleveland, 16-21; Empire, Toledo, O., 23-28.
Harry Hastings' Show—Bastable, Syracuse, 16-18; Lemberg, Utica, 19-21; Gayety, Montreal, Can., 23-28.
Hello, America—Palace, Baltimore, 16-21; Gayety, Washington, 23-28.
Hip Hip Hooray—Olympic, Cincinnati, 16-21; Columbia, Chicago, 23-28.
Lew Kelly Show—Gayety, Kansas City, 16-21; Gayety, St. Louis, 23-28.
Liberty Girls—Gayety, Buffalo, 16-21; Gayety, Rochester, 23-28.
Maids of America—Empire, Albany, 16-21; Casino, Boston, 23-28.
Million Dollar Dolls—Casino, Boston, 16-21; Grand, Hartford, 23-28.
Mollie Williams' Show—Gayety, Montreal, Can., 16-21; Empire, Albany, 23-28.
Oh, Girl—Berchell, Des Moines, Ia., 15-18; Gayety, Omaha, Neb., 23-28.
Peek-a-Boo—People's, Philadelphia, 16-21; Palace, Baltimore, 23-28.
Roseland Girls—Stamford, 18; Park, Bridgeport, 19-21; Cohen's, Newburg, 23-25; Cohen's, Poughkeepsie, 26-28.
Rose Sydell's Belles—Park, Youngstown, 16-18; Grand, Akron, 19-21; Star, Cleveland, 23, 28.
Sam Howe's Show—Columbia, Chicago, 16-21; Gayety, Detroit, 23-28.
Sight Seers—Gayety, Boston, 16-21; Columbia, New York, 23-28.
Social Maids—Hurtig & Seamon's, New York, 16-21; Orpheum, Paterson, 23-28.
Sporting Widows—Columbia, New York, 16-21; Empire, Brooklyn, 23-28.
Star and Garter Show—Jacques, Waterbury, Conn., 16-21; Hurtig & Seamon's, New York, 23-28.
Step Lively Girls—Gayety, Omaha, Neb., 16-21; Gayety, Kansas City, 23-28.
Twentieth Century Maids—Gayety, Pittsburgh, 16-21; Park, Youngstown, 23-25; Grand, Akron, 26-28.
Victory Belles—Cohen's, Newburgh, 16-18; Cohen's, Poughkeepsie, 19-21; Gayety, Boston, 23-28.

AMERICAN WHEEL

All Jazz Review—Gayety, Brooklyn, 16-21; Gayety, Newark, 23-28.
Aviator Girls—Gayety, Minneapolis, 16-21; Gayety, Sioux City, 23-28.
Broadway Belles—Englewood, Chicago, 16-21; Haymarket, Chicago, 23-28.
Beauty Review—Broadway, Camden, 16-19; Grand, Trenton, 20-21; Bijou, Philadelphia, 23-28.
Bathing Beauties—Star, Toronto, Ont., 16-21; New Academy, Buffalo, 23-28.
Blue Birds—Olympic, New York, 16-21; Gayety, Brooklyn, 23-28.
Cabaret Girls—Cadillac, Detroit, 16-21; Englewood, Chicago, 23-28.
Cracker Jacks—Park, Indianapolis, 16-21; Gayety, Louisville, 23-28.
Dixon's Big Review—Gayety, Baltimore, 16-21; Folly, Washington, 23-28.
Edmund Hayes' Show—Lyceum, Columbus, 16-21; Victoria, Pittsburgh, 23-28.
Follies of Pleasure—Tulsa, Okla., 15-20; Standard, St. Louis, 23-28.
French Follies—Haymarket, Chicago, 16-21; Gayety, Milwaukee, 23-28.
Girls From the Follies—Star, Brooklyn, 16-21; Plaza, Springfield, Mass., 23-28.
Girls From Joyland—Standard, St. Louis, 16-21; Park, Indianapolis, 23-28.
Girls-Girls-Girls—Penn Circuit, 16-21; Gayety, Baltimore, 23-28.
Grown-Up Babies—Armory, Binghamton, 16-18; Auburn, N. Y., 19; International, Niagara Falls, 20-21; Star, Toronto, Ont., 23-28.
Jazz Babies—Folly, Washington, 16-21; Trocadero, Philadelphia, 23-28.
Kewpie Dolls—Gayety, Sioux City, 16-21; Century, Kansas City, 23-28.
Lid Lifters—Gayety, Newark, 16-21; Broadway, Camden, 23-26; Grand, Trenton, 27-28.
Midnight Maidens—Grand, Worcester, 16-21; Howard, Boston, 23-28.
Mischief Makers—Empire, Cleveland, 16-21; Cadillac, Detroit, 23-28.
Monte Carlo Girls—New Academy, Buffalo, 16-21; Empire, Cleveland, 23-28.
Oh, Frenchy—Majestic, Wilkes-Barre, 16-21; Majestic, Scranton, 23-28.
Pacemakers—Gayety, St. Paul, 16-21; Gayety, Minneapolis, 23-28.
Parisian Flirts—Gayety, Louisville, 16-21; Empress, Cincinnati, 23-28.
Pat White Show—Majestic, Scranton, 16-21; Armory, Binghamton, 23-25; Auburn, N. Y., 26; Niagara Falls, 27-28.
Razzle Dazzle Girls—Bijou, Philadelphia, 16-21; Empire, Hoboken, 23-28.
Record-Breakers—Gayety, Milwaukee, 16-21; Gayety, St. Paul, 23-28.
Round the Town—Empire, Hoboken, 16-21; Star, Brooklyn, 23-28.
Sliding Billy Watson Show—Howard, Boston, 16-21; Empire, Providence, 23-28.
Social Follies—Victoria, Pittsburgh, 16-21; Penn Circuit, 23-28.
Some Show—Plaza, Springfield, 16-21; Grand, Worcester, 23-28.
Sport Girls—Empress, Cincinnati, 16-21; Lyceum, Columbus, 23-28.
Stone & Pillard Show—Mt. Morris, New York, 16-21; Majestic, Wilkes-Barre, 23-28.
Sweet Sweetie Girls—Century, Kansas City, 16-21; Tulsa, Okla, 22-25.
Tempters—Trocadero, Philadelphia, 16-21; Mt. Morris, New York, 23-28.
World Beaters—Empire, Providence, 16-21; Olympic, New York, 23-28.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport, Pa.—Friday.
York—Saturday.

MILTON DRAMATIZING PLAY

Robert Milton has acquired the producing rights of Alice Duer Miller's story, "The Charm School," which appeared recently in the *Saturday Evening Post*. The author is dramatizing the piece for a three-act comedy which will be presented in April.

"NIGHTIE NIGHT" GOING OVER

Arrangements have been completed by Adolph Klauber with Sir Alfred Butt for the producing of "Nightie Night" in London.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS — TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1562 Broadway, New York (Next to Palace Theatre)

AL. BROWNE, San Francisco, Cal., 508 Pantages Bldg.
JACK CROWLEY, Providence, R. I., 18 Belknap St.
H. ROSS McCLURE, St. Paul, Minn., Emporium Merc. Co.
THOMAS J. QUIGLEY, Chicago, Ill., Garrick Theatre Bldg.
JOS. L. MANN, Denver, Colo., 420 Barth Block.
SIDNEY KLEIN, Salt Lake City, Utah. 25 Whitmore Apts.
AL. WORTH, Cleveland, O., Fourth and Prospect Sts.
ED. EDWARDS, Philadelphia, Pa., 35 South Ninth St.
JACK LAHEY, Boston, Mass., 218 Tremont St.
DOC HOWARD, Cincinnati, O., 621 Main St.
BARTLETT HOLMES, Detroit, 25 Detroit Opera House
MORT NATHAN, Los Angeles, Cal., Superba Theatre Bldg.
CHARLES WARREN, London, Eng., 2-3-4 Arthur St., N. Oxford St., W. C. P.
BARNEY HAGAN, Seattle, Wash. 500 Montellius Bldg.

B. F. Kahn's Union Square Theatre

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

Salary, $20.00 Per Week

Most attractive engagement in show business. Apply in person only.

HOLIDAY GREETINGS TO ALL!

HAL SPRINGFORD

BRILLIANT MALE PRIMA DONNA

WITH SAILAR'S REVUE

BEN BILLIE

Mowatt AND Mullen

THE SUNBRITE PAIR

Material by James Madison Dir. Pete Mack

Nat Mortan

THE SINGING JAZZ KING

Watch the Hat Shimmy White Minstrel Man Now in Vaudeville

Booked By Arthur Horowitz and Lee Kraus

BOB JIMMY

LYONS and CLAYTON

Hilarious Italian Musical Entertainers

BELLE MEYERS

JUST SONGS IN VAUDEVILLE

COOKE, MORTIMER & HARVEY

The ORIGINATORS and GREATEST Exponents of Basketball on Bicycles in the LIGHT, and the ORIGINATORS and ONLY Exponents of Basketball on Bicycles in the DARK. Fully Protected. Direction HORWITZ and KRAUSS.

STARS OF BURLESQUE

Ethel (Snappy) Shutta

FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

FAY SHIRLEY

PRIMA DONNA PARISIAN FLIRTS

GRACE WALLACE

SOUBRETTE PEEK-A-BOO COMPANY

THELMA SEAVELLE

THE HURRICANE SOUBRETTE 3rd Season with "Hip, Hip, Hooray Girls"

BALTO'S FAMOUS **FOLLY** BURLESK THEATRE

WANTS PRODUCING COMEDIANS, SOUBRETTES, INGENUES (PRIMA) CHORUS GIRLS AT ALL TIMES

If in New York—Call on L. Redelsheimer—Columbia Theatre Bldg.

BURLESQUE NEWS

(Continued from Page 25)

BARNEY GERARD HAS A SHOW THAT SHOULD BREAK SOME RECORDS

If you are a traveling man and happen to be in a town where Barney Gerard's "Some Show," with Tommy (Boze) Snyder, is playing, and you want to spend a few hours laughing, don't miss this show. Its a great comedy and has lots of pretty girls, attractive scenery, good looking costumes and catchy music.

"Boze" Snyder is the feature and principal comedian, and, as both, shines. He doesn't speak a line throughout the whole performance but keeps the audience in an uproar all the time, nevertheless. He is a real Boze in appearance, with the dirty makeup and clothes. His mannerisms are amusing and it seems almost impossible, at times, for him to get by without talking. But he does. His facial expressions and silly laugh, combined with his odd way of dressing, make him a comedian of merit. They liked him at the Star, Brooklyn, last Thursday night.

Billy McIntyre is doing second comedy, portraying an eccentric role and feeding "Boze" all the time. He is very good in the part and responsible for a lot of the comedy.

John O. Grant, the "straight" man of burlesque, is another asset to the show. He is one of those fellows who would make a fine matinee idol, as he is of a type that would appeal to the ladies. He is a corking good "straight" man, can read lines distinctly, his enunciation is clear and he can "feed" well. He is a classy dresser, making a number of changes during the performance and wearing his clothes well.

Ray Shannon does several comedy characters and carries each out very nicely. He does a good French part as well as an eccentric role.

Al Dwinnell does several characters, handling each satisfactorily. He has a good singing voice which he had an opportunity to show on several occasions.

Evelyn Stevens took care of the prima donna role exceptionally well. She was in good voice and rendered all her numbers pleasingly. She reads lines nicely and has a very pretty wardrobe. Her work is much improved since we saw her last season.

Babe Healy, a dashing, peppery soubrette, injected plenty of life into her numbers. She is a shapely young lady and looks well in soubrette dresses, all of which were very becoming. She is the style soubrette they want in burlesque.

After a number of years' absence from burlesque Gertie DeMilt is back again. If our memory serves us right, she played this house some twelve years ago, and it looks as though the pace is a little too fast for her now, as she is not the same worker she was then.

Fanny Palmer plays a bell hop and does it well.

The opening of the show is different from most of the others. In a song, Dwinnell introduces each of the chorus girls, which makes it very nice.

"Boze" and McIntyre do a funny bit with a banana that gets a big laugh. The "Swing" number was nicely staged, with four girls swinging out over the audience and backed up by the balance of the chorus and most of the principals. The "Taxi" scene was one laugh after the other. "Boze," McIntyre, Grant and Shannon, were in it. During the action of this bit, "Boze" knocks out the back and sides of the machine.

In Miss Stevens' Rainbow number, which was well put over, she was assisted by Dwinnell in one of the boxes and Dorothy Dean in the other. Each sang a chorus alone. Miss Dean is deserving of something better than the chorus, as she has a good voice and can use it. She would fit in well as the ingenue in this show. Youth is also in her favor. Shannon's parodies on "Room 202" were liked and generously encored.

A dandy talking and singing specialty was offered shortly before the finish of the show by McIntyre and Grant and went very big. It is a hard spot for an act of this kind to hold down, but these boys had them laughing all the time. They have good material and put it over.

In a "follow the leader" number, led by "Boze," at the finale of the show, one of the chorus girls, by the name of Olive Blye, worked up a number of encores by her clowning. This same young lady was successful earlier in the show in a pick out number, doing some very high and difficult kicking. It was a good closing number.

Barney Gerard has a winner with this show and a great silent comedian in Tommy "Boze" Snyder. It should get should do big business everywhere. SID.

TRIXIE AYERS RETURNING

Trixie Ayers will return to burlesque next season after an absence of a number of years. She has been signed by Al Reeves as soubrette.

"OH FRENCHY," A GOOD SHOW, WILL DO BUSINESS EVERYWHERE

E. Thos. Beatty's "Oh Frenchy," with an entire new cast except Martha White, was up at the Mt. Morris last week and the show they put over was well worth the price of admission. The change in the cast took effect when the show was playing the Gayety, Brooklyn, and the management has gathered a set of principals that not alone can act, but can take care of the musical part of the programme as well.

Bert Weston and Mitty Devere are the comedians, and they handled the comedy in a satisfactory manner. Weston, who has not been on the road for several seasons, is again seen in his "Dutch" character, and is just as funny as when we saw him last. His dialect is good, as is the make up he uses.

Devere has discarded his chin piece, which, if anything, is for the better. He is doing his "tad" in the true Irish style. His brogue is most natural. He is a fast Irishman and very amusing in his work. He and Weston are working together finely and showing good team work.

John and Tom Wardell, two juveniles, and twins, are boys who not alone keep the audience guessing which is which, but the writer, who knows them personally, could not tell them apart except when they were on stage together. They are neat appearing fellows, clean cut and good dressers. Both read lines nicely and have good singing voices and work with lots of action.

Lew Turner is a juvenile straight. This young fellow dresses well.

In Peggy Connors, Beatty has a new woman to burlesque and a new type of prima donna. She sings well and knows the art of putting a number over for the best results. She has a style that draws an audience to her. She can read lines, and we like the way she works in the bits and scenes. She is a good looking woman and the type that fits in nicely. Her wardrobe is very pretty.

Martha White is an attractive looking young lady of a brunette type with a form of unusual beauty. She is the ingenue and is endowed with a strong contralto voice, heard a number of times during the show at its full range. She took several encores with each number.

Bertha La Coste, a real dancing soubrette who just bubbles over with "pep," won favor with her audiences at the start through the way she put her numbers over. She is fast and she has a good voice. All her numbers went over with snap. She wears pretty dresses. These are three fine leading women for any show, as all are of different types.

The "pocketbook" bit was offered by Devere, Weston, Wardell, Turner and the Misses Conners and La Coste. The "French" bit went over nicely, as given by Weston, Devere, Turner and Miss White, as did the "give it to me" bit, which was woven into the former. This was done by Devere, Weston and Miss White.

An excellent act was offered in one by Wardell, La Coste and Wardell. They open singing Dardanella, which sent them off with flying colors, as they sang it well. Miss La Coste followed with a number and the boys then sang a comedy double number. They finished the act with the three in a song and a few neat dancing steps. The act is good and it went over big Thursday afternoon.

The "pantomime table" bit was excellently acted and worked up to a good comedy scene the way Devere, Weston and Miss Connors did it. Miss Connors did this bit better than anyone we have seen do it in a long time. As the Vamp in this scene, she played the part finely.

The "Union" bit, done differently than others, was a good comedy scene. It was offered by Weston, Devere and Turner. The "argument" bit went over great as given by Devere, Weston, Turner, Wardell and Miss Conner.

The "Table" bit was liked the way Weston, Devere, The Wardells and the Misses Conners, White and La Coste did it. During this bit, Miss Conners sang "Freckles" cleverly and Devere sang a number, doing the old stunt with cleats in his heels, which fastened themselves to the floor in such a way that they were not noticeable to the audience. It is new to the present-day audience and it goes over fine.

The "Oh Frenchy" show is a good show with an excellent cast, has lots of laughs and is a fine singing entertainment. It should do big business everywhere. Sid.

LOU HURTIG IS BACK

Lou Hurtig, manager of Hurtig and Seamon's Theatre, returned to his desk last week from Lakewood, after a five weeks' spell of sickness. He had pneumonia.

TULSA THEATRE SAFE ROBBED

TULSA, Okla., Feb. 12.—The safe of the Grand Theatre, this city, was broken into last night and $900 stolen. Sim Williams' "Girls From Joyland" is playing here this week, but Williams had his share of the days receipts with him.

BURNS ASS'N DANCES MAR. 5

The Joseph Burns Association will hold a ball and entertainment on March 5 at Tammany Hall, New York. A number of theatrical performers who will be playing New York that week have volunteered their services, and already many have purchased tickets for the affair.

GOING TO AUSTRALIA

The Kelso Brothers, of the "Peek-a-Boo" company will leave for Australia at the close of their burlesque season. They are already booked for a year in vaudeville in that country, and will return to the States after they complete their time there.

HUGHEY SCHUBERT DIRECTING

During the illness of Chas. Knebler, musical director of the "Abe Reynold's Revue," Hughy Schubert is leading the show. Schubert is musical director of the Yorkville and will return to that house as soon as he can get away from the show.

PUT MIDGELY UNDER CONTRACT

Roehm and Richards have made a contract with Ray Midgely to manage their producing department for three years. He produced and staged the numbers for the "Powder Puff Follies" which opened at the Broadway Theatre last week.

PLAYED ON SHORT NOTICE

During the illness of Mattie DeLece of the "Roseland Girls," in Paterson last week, Belle Hart played her part. Kitty Mitchell, of the same show, was taken ill in Jersey City, later, and Miss Hart played her part without a rehearsal.

JEANNETTE MOHR SAILING

Jeannette Mohr, who recently closed with the Stone and Pillard Show, on account of illness, has received a passport to sail for England. She will leave New York about the middle of May for a six week's visit to her parents in England.

LOUISE CARLYLE GOES IN

Louise Carlyle has been engaged as prima donna of the "Bostonians," and left New York last Friday for Toledo, booked by Roehm and Richards. She will open with the show in Dayton this week.

ANNA ARMSTRONG OUT

Anna Armstrong, ingenue of the "Girls from the Follies," was taken ill on Tuesday while playing Hoboken and confined to her hotel the balance of the week.

REPLACED BEE DARLING

Ruth Rosemond, formerly of "The Sight Seers" is now the ingenue of the "Roseland Girls." She replaced Bee Darling at the Orpheum, Paterson.

WATSON AND COHAN TO SPLIT

The team of Watson and Cohen will split at the end of the present season. They are featured with the "Girls de Looks" this season.

COOPER SIGNS STELLA WARD

Stella Ward, soubrette of the "Roseland Girls," has been signed by "Blutch" Cooper for his Summer show at the Columbia this year.

CLANCY HAS AN HEIR

WATERBURY, Conn., Feb. 12.—A son arrived at the home of Mr. and Mrs. James Clancy yesterday. Both mother and child are doing nicely.

KITTY MADISON CLOSING

PITTSBURG, Pa., Feb. 14.—Kitty Madison, on account of ill-health, will close with the Rose Sydell London Belles.

TAKES MAURER'S PLACE

Ernest Ternell has been engaged as musical director of the Empire Theatre, Brooklyn. He opened Monday of last week, taking the place left vacant by Julius Maurer, who shot himself the Saturday afternoon before. Maurer's body was cremated last Wednesday at Fresh Pond.

EDDIE HALL HAS "FLU"

NEWARK, N. J., Feb. 13.—Eddie Hall, comedian of the "Beauty Revue," was taken ill today with the "flu," and is confined to his home in Brooklyn.

SIGN COOPER'S SUMMER SHOW

The California Trio will be with Cooper's show for the Summer run at the Columbia. They have also signed with him for next season.

MABEL LEE BOOKED

Mabel Lee, booked by Ike Weber, will open with the Rose Sydell London Belles as soubrette in Cleveland next week.

HAS NEW PRIMA DONNA

Lida Eldridge is the new prima donna of the "Blue Birds," opening at the Olympic this week, booked by Ike Weber.

CLUB TO HOLD BENEFIT

The Burlesque Club will hold a benefit at the Columbia Theatre some Sunday in April.

FRISCO GIVES A "RECITAL"

Frisco, the geographically monickered "Coffee-ander" from the middle west, who has hoofed his way to a high position on vaudeville's 24-sheets, invaded the bob-haired precincts of Greenwich Village last Sunday night with his new act. And, what was to have been a "recital" at the Greenwich Village Theatre, with tickets selling at $3 top, was nothing more than a rehearsal in time witnessed by a handful of theatrical folk and at least one theatrical newspaper man.

About ten days ago, Frisco rented the theatre from Barney Gallant for last Sunday evening's near performance. His managerial lieutenant was a ticket broker yclept Grossman. The arrangement was that Grossman should take all the tickets, about 289 more or less, and dispose of them among the theatrical elect and ticket brokers. No announcement was made concerning the affair, it being deemed unnecessary.

Came Saturday morning and the report seeped into the Greenwich's box office that every ticket for the following night's performance had been sold. But not so, nor nearly that. For, that same evening, Grossman "blew" into the little playhouse and handed almost the entire wad of ducats to Miss Waters, the theatre's treasurer, with instructions to her to dispose of them through the window.

Between Saturday and Sunday, something must have passed between Frisco and his near impresario that tended to arouse the latter's Terpsichorean ire. This became evident on Sunday night by the conspicuousness of Grossman's absence, together with the "wise cracks" uttered by a few in the audience, in which Grossman's name was mentioned.

But Frisco was there with his company and scenery, ready to give the performance. Instead of which, however, he announced from the stage that, owing to the illness of two members of his company, he was forced to forego the regular performance, but would give a dress rehearsal, which those already in the house were welcome to witness. He also added that those holding tickets could exchange them for coin of the realm at the box office.

Whereupon, several of the onlookers walked out, but the balance, including Arthur Pearson, the burlesque impresario, Phil Guryan, manager of Leo Newman's ticket office, and a few booking agents, stuck.

This is what they witnessed: a full-stage, with a thin gray curtain used as a setting. Frisco's company consisted of four rather pretty and youthful girls, garbed in yellow silk Egyptian costumes, who danced as if they had not yet finished their dancing school studies. There were two other changes of costume. Besides the quartette of Oriental hoofers, there was Miss Pauline Chambers, erstwhile of "The Magic Melody," Frisco's leading lady. She is a very pretty girl and looked well in her abbreviated black costume. She shimmied for the most part with Frisco and, toward the end, sang a jazz number.

The men in the act besides Frisco are a young fellow (name unknown) who opened the performance by singing a few ragtime songs in a rather commonplace fashion, a tall thin hoofer who was garbed in a white Hindoo costume, with a turban of like color, and was referred to as "Slim," and, last but not least, Marvel, the deaf and dumb dancer who stepped fast and furiously in the Russian manner. William A. Mathiebe directed the jazz band of six men who played from the orchestra pit, where they couldn't see what was going on and, as a result, their tempo was not to Frisco's liking, nor anybody else's.

And, as for the "Coffee-ander" himself, at this unconventional dress rehearsal, which is hardly a fit place from which to judge an act, he showed nothing new in the way of jazz stepping that is likely to earn him any new laurels for originality.

Just the same, the performance, if it may be called that, cost $207, which sum Phil Guryan says he laid out in payment for the house, musicians and incidentals, following the rehearsal.

FRIARS WAIVE INITIATION FEE

At a meeting of the board of governors of the Friars Club, it was decided last week to waive the initiation fee for membership to that organization indefinitely. This is being done in order to boost the membership of the club.

Those eligible to membership are: (a) Persons exclusively conducting business or executive departments of theatres, theatrical companies or other standard amusement enterprises, also persons actively engaged in the theatrical profession as press agents, actors, or vocal or instrumental artists.

(b) Persons exclusively conducting business or executive departments of the press or literary magazines as proprietors, publishers, managers, editors, reporters, artists, paid contributors, special writers or illustrators.

(c) Acknowledged dramatic and other authors and composers.

STAGE HANDS DANCE MARCH 21

The annual ball of the Winter Garden stage hands will be held at the Seventy-first Regiment Armory on March 21. The stage hands of all other theatres will attend the affair, and invitations have been extended to all the members of the "Passing Show of 1919."

BOOKED INTO HOTEL SHOW

Thelma Carlton, Dolly Rayfield, Minnie Wall, Elsie Maines, Cosner and Odette, Mykoff and Vanity and the Versatile Sextette have been booked into the Hotel Bingham, Philadelphia, by Max Rogers.

RIGGS & RYAN
in "INFORMATION"
BY JAMES MADISON

Mr. Riggs, in addition to possessing a light comedy method, has appearance also. Miss Ryan makes an excellent straight. A well-written comedy talking skit. There are but few gags, the laughs coming mainly from the humor contained in the dialogue. None of the material used is familiar and all is bright. Whoever wrote the act should receive credit for refraining from "lifting" from any of the numerous railroad station skits which have preceded it. BELL in VARIETY, Feb. 6th, 1920.

Every kind of act is using the triumphant song—one-step. Absolutely nothing bigger.

TENTS OF ARABS

BY LEE DAVID

B. D. Nice & Co.
Music Publishers
1544 Broadway, New York
(45th and 46th Sts.)

Sam **LEE & DU VAL** Ben

CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS

Originators of the Flip Flap Sommersault; Toe to Toe Catch

HOWARD

BOSTON, MASS.

MIDNIGHT MAIDENS

WEEK FEB. 23

Here's a cluster of winners all right, bo, who breeze in with those dancing whirlwinds, George Niblo and Helen Spencer, and they sure can shake their peds in speed style. Helen is some dream looker and Evelyn Demerest, Anna O'Donnell and Vie Perry will come in for the glad reception. John O'Donnell, Jimmy Conners and Sam Wright are there with the chatter and the chorus shapes up to the merry.

SOME SHOW

WEEK MARCH 1

Do you know that Barney Gerard has a regular guy in Tommy "Bozo" Snyder, the silent comedian, the original chap who chases many a smile across your dial? Billy McIntyre, the lad with the wise lingo is always a top favorite in this town and you'll find, a doll bunch that cops the ribbons on the jollification stuff.

GIRLS FROM THE FOLLIES

WEEK MARCH 8

Here they are boys, the Strouse and Franklyn cluster of joy-steppers who know their book from preface to finale. Your old pal, Fred "Falls" Binder the best in the burlesque league is sure to find the boys in line to give him a hand. Larry Larrivee is his side kick and some winner. Harry Van a regular guy, T. J. Murphy, a Boston josher, Ralph Rogers, Elsie Donnelly, Shirley Malette and Arica Lucia are some steppers, Kiddo. The chorus is the smoothest that ever stepped to the lights so get your lamps in trim.

ROUND THE TOWN

WEEK MARCH 15

Here's another Strouse and Franklyn winner that rides rings around anything in burlesque. You'll get many a chuckle from young Hamp who has cleaned up with his joy wares in every town. A Boston product, Felix Martin with his "Canuck" stunt is sure to hand you a grin and Rose Emmett is another baby who is long on the wise enunciations. The chorus is rated A-1 in the burlesque Blue Book and those who want a live show from start to finish will give this the once across. If you're in good old Boston town, it's a pipe you'll make your headquarters at the Howard. Always something doing 1 to 11 at the old

HOWARD

WANT LICENSE FEE RAISED

CLEVELAND, O., Feb. 13.—According to the terms of an ordinance that has been introduced into the city council here, the license fee on theatres and other places of amusement in this city is to be increased approximately 100 per cent.

With the adoption of the proposed ordinance, the following tax scale will go into effect: Seating capacity under 450 and maximum admission price 25 cents or less, $10 a month; capacity over 450 and maximum admission price from 10 cents to $1, $35 a month; capacity over 450 and maximum admission price $1 or more, $50 a month.

CAPITOL

Obviously presented as a forerunner to the contemplated operatic series, "In a Persian Garden," a song cycle culled from the Rubaiyat of Omar Khayyam, set to the seductive music of Liza Lehmann, aside from being a lavish and colorful stage picture, proved to be somewhat tedious, in that it is lacking in action.

It is enacted, or rather sung, for there is very little acting, against an oriental background, which, heightened by the ever changing lighting effects, forms a kaleidoscope of pagan beauty. The story, somewhat unintelligible, without the aid of a libretto, is similar to that of the Wagnerian allegories, having to do with Youth, his experience with temptation and his end as mused upon by the ancient poet-philosopher.

The role of Earthly Influence is sung by Mary Cavan, who contributed the only bit of real action to the production, in addition to displaying a well rounded, but somewhat throaty soprano. Edna Wallthroup, contralto, was Good Influence, William Robyn, Youth, and Richard Maitland, bass, Experience. Princess Della Patra and Palaeologus, presumably the genuine article, presented some colorful, is not intricate, incidental dances.

Another musical feature was a movement from a Grieg concerto, played by Princess Tolstoy Zanco de Primo, granddaughter of Tolstoy, in a masterful and artistic style, with orchestral accompaniment.

The Guadsmiths, European eccentric clowns, well known to vaudeville, offer a routine of tumbling and acrobatic stunts that won them considerable applause.

Pauline Frederick, in the feature picture, "The Paliser Case," taken from the novel by Edgar Saltus, played an impoverished singer who becomes the wife of an elderly rake to save her invalid father. E. H.

LETTER LIST

GENTS.

Ali, Ambark
Albany, C.
Abrams, Billy
Black, J. J.
Brown, Harry
Collins & Hart
Coldren, Dave
Dutton, Chas.
Dorr, Lester
Deltorelli, Joe
Greser, Harold
Glaser & Vaughn
Hewitt, Ira J.
Heclow, Chas.
Hollinger, Louis
Harris, Albert
Johnson, H. B.
Kastendick, Wm. C.
Link, H. F.
Lloyd, Herbert
Leroy, Talma & Bosco
Lee, Robt. H.
Lasky, Stanley
Mallory, Burton
Mantell, Westley
Miner, Nelson
Milner, Geo.
Murphy, Frank
Martin, Al
McDonell, Walter
Norman & Jeannette
Oliver, Gene
Peck, Raymond
Provan, Bob
Preston, Robert H.
Schoenwerk, Louis
Sohns, Harry
Skinner, W. S.
Samuels, Bert
Vail Amusement Co.
Udell, Chas. E.
Whitney, H. S.

LADIES

Berger, Elsie L.
Carleton, Lucille
Clayton, Bessie
Chase, Mrs. Wm.
Carew, Pam
Dean, Hattie
Demarest, Margie (Pkg)
De Marlo, Ernie
Eddie Sisters (Pkg)
Fitzsimmons, Elizabeth
Filkins, Mrs. J. J.
Gorden, Marion
Gray, Jack
Gerard, Norine
Hielman, Vada
King, Sallie
Keene, Mattie
La Vearne, May
Lane, May
Leslie, Eve
McCann, Cecil
Merrill, Miss B. (Pkg)
Morgan, Hilda
Masten, Mae
McKinnon, Mrs. J.
Morgan, Hilda
Mahoney, Buena
Raymond, Dorothy
Ramsdell, Etha
Stafford, Marie
Sandell, Nan
Smith, Dottie
Talarini, Allie
Velroy, Marjorie
Worth, Cecile
Wood, Delpha
Wallace, Norma & Grace
Watson, Mabel

DEATHS

GABY DESLYS, French dancer and actress, died last Wednesday in Paris, after having undergone several operations for an infection of the throat, said to have been due to influenza.

Mademoiselle Deslys, prior to the revolution in Portugal, was widely known as a music hall dancer and had entertained large audiences in London, Paris and Vienna. She gained a world wide reputation overnight when a skilful press agent circulated the story that the cause of King Manuel's fall was the gifts he had lavished upon her.

Mlle. Deslys first came to this country in 1911, when she appeared in the "Revue of Revues" at the Winter Garden. Between 1917 and last autumn she made several trips across the Atlantic. She appeared in "The Belle of Bond Street," "Stop, Look and Listen," and last season played at the Palace Theatre. It is generally believed that Mlle. Deslys was born in Vienna, but this has never been verified. Her real name was never learned either, her stage name, Gaby Deslys, translated, meaning "Gabrielle of the Lilies."

LOVE'S SUNSET

A song of wonderful beauty and of perfect love with an especially pleasing melody.

SLIDES FREE TO SINGERS

The fancy days fled from us
As some sweet story told.

The Night Is Full of Stars, Dear

A very fine lyric and music that is unusually melodious and expressive.

Orchestrations and Prof. Copies Ready

T. McTEER FURSE

Box 240 North Side Station **PITTSBURGH, PA.**

A little jazz is as important in a "black-face" act today as the jig was years ago.

McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.

As necessary, you might say, as the jazz or the jig.

In one and two ounce tubes and half-pound and pound cans.

SAMPLE TUBE FREE ON REQUEST

At all druggists and dealers

McK & R

ALBOLENE

McKESSON & ROBBINS, INC

MANUFACTURERS

ESTABLISHED 1833 NEW YORK

MORRIS H. WHIPPLER, of "Pickert and Whippler, also of the "Whippler Twins and Jennie Pickert," died suddenly from a stroke at his home in Wilmington, N. C., recently. He is survived by his widow, Jennie Pickert, sister of Willis Pickert, and one sister.

LEW BENEDICT, another famous old time minstrel, passed out Feb. 13, in Albany, N. Y., at the age of eighty.

Mr. Benedict was born in Kingston, Canada, Dec. 7, 1839, and started his professional career sixty years ago. He soon attained prominence as a comedian, and in 1861 joined Duprez and Green's minstrels. Four years later and for many years thereafter the firm name was Duprez and Benedict.

As an end man he ranked with the best; his chief fame was won as a "stump orator." He had also been with many minstrel organizations, notably Kelly and Leon; Leavitt's; Gorman Bros.; Cleveland's; Vogel's; Great Barlow and many others.

His wife, who was the widow of the late J. E. Green (Duprez and Green) died about two years ago. Shortly after this, he accepted an executive position at the Empire Theatre, Albany, through the instrumentality of Sam Scribner, whom he extolled whenever the opportunity offered. He retained the theatre position practically until his death.

On Nov. 12 last, he was one of the principal guests at the McIntyre and Heath anniversary celebration in New York.

DICK MACK, the old time variety performer, died in San Francisco Feb. 4. He was born near Freehold, N. J., sixty-six years ago. He entered the profession when about fifteen years of age, and had been in it practically ever since. During his career he had many partners, notably Ned Thatcher, Johnny Rouke, Ed R. Lang, Frank Cummings, Jerry Cavanna, and his wife, professionally known as Emma Colter, who retired in 1896, and by whom he is survived. Mr. Mack was equally at home in white or black face.

EARLE RITCHIE, thirty-five, formerly of the Auditorium Players, Lynn, Mass., and for the past season with the Empire Theatre Stock Company, Salem, Mass., died last week in the Lynn hospital after a four days' illness, of double pneumonia.

JOHN E. PORTER, musical director of the "Girls From the Follies" died at Wilkinsburg, Pa., last week. He had been ill five weeks with pneumonia. He was thirty-seven years of age and leaves a wife and mother. He had been with the Strous and Franklyn firm for seven years.

CLAUDE CAMERON, principal comedian with Robert Courtneidge's Company, for some time, died in England recently. He left Courtneidge's company to join England's forces in France, where he was wounded. On his discharge, he joined the "Going Up" company and later toured England with "Peg O' My Heart."

MRS. ETHEL BROADWICK, film "stunt" woman, was killed in San Francisco, on February 13, while demonstrating a parachute patented by her husband, who was present at the time. Mrs. Broadwick, who was thirty years old, plunged 2,000 feet and, although she landed on her feet, her body was crushed. A film camera in another airplane was clicking at the time of the fall.

WILLIAM LEWIS, actor and stage director, died last Wednesday at the Sherman Hospital, Elgin, Ill., from pneumonia, which developed from influenza. Mr. Lewis didected a company of his own until about two years ago when he joined the La Salle musical stock company.

LEO DELANEY, one of the pioneer motion picture actors, died Wednesday of pneumonia at the Roosevelt Hospital where he had been for five days. Years ago he was one of Vitagraph's famous stars. After four or five years with "The Virginian" he went into pictures, and, being a good type, never returned to the stage. He is survived by a widow, a son and two years old, a brother and a sister. Services were held Saturday morning by the Paulist Fathers at 59th Street and Columbus Avenue.

VLADIMIR RESNIKOFF, thirty, the blind baritone, known for his interpretations of Russian folksongs, died Thursday night at the Presbyterian Hospital of pneumonia.

EDNA HUNT WOODS, known on the stage as Edna Hunter, died last Thursday after a brief illness. She had played Lady Angela in "Floradora." Recently in motion pictures, she was King Bagget's leading woman for several years. Services were held Saturday at the Funeral Church.

SAM WALSH, an English actor, died in London last week after an illness of three months. He was born in Sheffield, March 30, 1877, and made his first appearance on the stage in 1897 at Las Palmas in "La Mascotte." He later appeared in "The Belle of Mayfair," "Nobby, V. C." and a number of others.

CITY THEATRES

Happy Days FOR EVERY ONE
EVERY DAY MATINEE At The **HIPPODROME**
Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Eves., 8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS Presents
The SIGN ON THE DOOR

Knickerbocker B'way & 38th St. Eves. 8.30 Mats. Wed. & Sat. 2.20
Henry W. Savage Offers
THE CAPE COD COMEDY
"SHAVINGS"
With a Notable Cast

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
LEONORE ULRIC
In "The SON-DAUGHTER"
A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
BOOTH TARKINGTON'S New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
A. H. WOODS Presents
FLORENCE MOORE
In "BREAKFAST IN BED"

B. F. Keith's PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, $1, $1.50
EVA TANGUAY, "A TRIP TO HITLAND," FRANKLYN ARDELL & CO., ROSCOE AILS & BAND, WELLINGTON CROSS & CO., and others.

OLYMPIC 14th Street, Near 3rd Av.
BLUE BIRDS
Next Week—WORLD BEATERS

Mt. Morris Theatre
116th St. and 5th Ave.
Playing American Wheel Shows—This Week
Stone & Pillard
Next Week—TEMPTERS

Brooklyn Theatres

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
GIRLS FROM THE FOLLIES
Next Week—ROUND THE TOWN
Thursday Evening—Wrestling
Under Direction of Geo. Bothner
Every Sunday—2 Big Concerts 2

Casino Theatre
This week
Bowery Burlesquers
Next Week—BEAUTY TRUST

FILM FLASHES

Helene Sullivan is playing the role of Angela Bryton in "The Soul of Rafael," Clara Kimball Young's next big picture, at the Garson studios.

Jack Voshell is directing the production of "Michael and His Lost Angel" which Harry Garson is producing and in which Conway Tearle is starring.

Neal Burns has finished a new Capitol comedy at the National entitled "A Sleepless Night," which will be released by Goldwyn.

The Christie Film Company has secured four new scenario writers, namely, Keene Thompson and Jack Jevne from the Goldwyn studios, and Nan Blair and Harry B. Loos, father of Anita Loos.

Dickson Brothers, owners of the Eagle and Colonial, Wabash, Ind., plan the erection of a house this summer with a seating capacity of 1,000.

H. Brouse, who owns the First National franchise for Eastern Canada, declares the report that John Kunsky has taken over the franchise, is untrue.

M. J. Mintz, sales manager for the Hallmark serials, left Saturday for a three weeks' trip to exchanges East of the Mississippi.

Elliot Dexter will return to the screen after a long illness in Cecil B. de Mille's next picture.

Burton George, who directed the first two Kaufman Weekly pictures, will direct the big Selznick special "Prince of Pines," by Willard Mack.

Antonio Moreno is himself directing the fourteenth episode of "The Invisible Hand," owing to the illness of Director William Bowman.

Vitagraph selects "The Silent Avenger" as the title of the new William Duncan super-serial.

Fox and Loew have booked Edgar Lewis's first big special "Other Men's Shoes" for Pathe distribution.

The third Blanche Sweet production for Pathe "The Deadlier Sex," written by Bayard Veiller, is completed.

The Topical Humor Film Company has been formed to produce "The Topical Editor," and Charles Leonard Fletcher has been selected to edit the film.

William Herbert Bainbridge has been engaged to play the leading character role in a new uplift picture to be made by director Harris Ingraham, with an all-star cast.

Charles Graham Baker, who for some time has been assistant editor of Vitagraph productions, has been made associate editor.

Earle Metcalfe will support Corinne Griffith in the Vitagraph production of the O. Henry story, "The Memento."

On February 29 "Smoldering Embers," Frank Keenan's new Pathe feature, will make its New York premier. Keenan will be present at the showing.

A Jewel picture, "The Madonna of the Slums," is the tenth of the Stage Women's War Relief Series and Holbrook Blinn and Jeanne Eagles are the stars who are featured.

C. B. Price Co., Inc., has disposed of the state rights of "The Log of the U-35."

George B. Seitz and Frank Leon Smith, authors of "Bound and Gagged" and "Pirate Gold," have gone to Palm Beach, Fla., for a two weeks' vacation.

Marjorie Rambeau, on completing "The Fortune Teller," an Albert Capellani production, left for Palm Beach for a few weeks with her husband, Hugh Dillman.

A long term contract was signed last week by Myron Selznick, R. Cecil Smith and Ella Stuart Carson for their exclusive services as continuity writers.

Government officials, including Secretary of the Interior Franklin K. Lane, witnessed last Wednesday, the first Americanization picture starring Ralph Ince, who also directed the film.

Olive Thomas' sixth Selznick feature, "Glorious Youth," has been changed to "Youthful Folly."

Universal has purchased "Sayonara," by Gwendolyn Logan, as a starring vehicle for Tsura Aoki.

"Puppy Love" is the title of the third picture for the Herbert Kaufman Weekly being made by Selznick for release through Select.

Brooklyn Theatres

Empire Theatre
Ralph Avenue and Broadway
AL REEVES
Next Week—SPORTING WIDOWS

GAYETY Throop Ave. Broadway
This Week
All Jazz Review
Next Week—BLUE BIRDS
Every Sunday—2 Big Concerts 2

JUST OUT
McNALLY'S BULLETIN No. 5
Price, One Dollar Per Copy

Gigantic collection of 136 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 5 is bigger in quantity and better in quality than ever before the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 5 contains the following gilt-edge, up-to-date comedy material:

18 SCREAMING MONOLOGUES. Each one a positive hit.
14 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
40 SURE-FIRE PARODIES on all of Broadway's latest song hits.
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "The Man Tamer." It's a scream.
A GREAT BURLESQUE entitled "Yankee Doodle." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "At the Circus." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 5 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 5 for $2.00, with money back guarantee.

WM. McNALLY
81 East 125th Street New York

SCHNOTER'S SUSPENSORIES

YOU can enjoy perfect comfort and freedom. Schnoter's Suspensories and Jock Straps have gained their wide-spread popularity by quality, wear, fit, and low price.
At Drug Stores or sent direct $1.00
Send for booklet of other styles and prices
J. C. SCHNOTER CO.
523 SIXTH AVE. Dept. (L) N. Y. CITY

?

Are you wasting your talent on poor material? Why not inject some ingenious stuff to your act and attain 100 per cent. efficiency? I can supply it.
ARTHUR NEALE, Vaudeauthor
158 W. 65th St. New York City

MADISON'S BUDGET No. 17
A volume of comedy material for professional entertainers who earn their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price of MADISON'S BUDGET No. 17 is ONE DOLLAR. Send orders to JAMES MADISON, 1052 Third Avenue, New York.
I write special material at 1493 B'way.

Myron Selznick has purchased another story by the author of "The Perfect Lover," Leila Burton Wells, and the title is "The Invisible Divorce," originally published in the American Magazine.

Zena Keefe in "The Woman God Sent," a story by Sophie Irene Loeb, which is nearing completion, at the Selznick Fort Lee and Bronx studios, will have Joe King as her leading man.

Picture rights to "The Fighter," a novel by Albert Payson Terhune, have been purchased by Myron Selznick.

Zena Keefe has a leading role in "The Law Bringers," a film being directed for Selznick by Ralph Ince.

Harry Carey, in his next production, "Luck," will have in his support J. Farrell MacDonald, Joe Harris and Charles Le Moyne, who were also in "Marked Men."

J. H. Calvert has been appointed manager for the Universal at Kansas City, replacing W. R. Wilkerson; H. F. Lefholtz at Omaha, replacing J. H. Calvert; Edgar Haines at Des Moines, replacing F. H. Frisch.

Universal has just sold the United Kingdom rights to "Blind Husbands" to E. Wertheimer of London. They have also sold the rights to Argentine, Uruguay and Paraguay for "The Right to Happiness," to Mr. Garde, of the American Products Exchange.

J. Barney Sherry has been signed by Marshall Neilan to play in all the forthcoming Neilan productions, the first being, "The River's End."

Fred Salinger, formerly at the Pittsburgh office of the Republic Distributing Corporation, has been called to New York as manager of the local exchange. Norman Moray, who was in the New York office, has been appointed a special representative of the Manager of Sales, George Meeker.

Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, has purchased one of the biggest pictures of the year from the J. G. Pictures, Inc., starring Grace Davison and Montague Love, supported by Stuart Holmes.

Charles A. Logue's six-reel feature, "Another Chance," has been released by the Fisher studios.

Carol Dempster made a sudden trip to Hollywood last week to visit her sick mother.

George King, general manager of the Stoll Film Company, Ltd., of London, Eng., is in New York.

Christy Cabanne has finished "Burnt Wings" for Universal.

J. H. McCloskey will be Director Edward Jose's assistant in the filming of Anita Stewart productions for First National.

Eddie O'Donnell, general representative for National Picture Theatres in the Middle West, has recovered from his appendicitis operation.

Francis McDonald and Elinor Field will be starred by the National Film Corporation of America as soon as "The Kentucky Colonel" is finished.

George Ames, local manager for Pathe, has resigned. His successor has not been selected as yet.

May Foster, character actress, has signed with the National Film Company, to support Flanagan and Edwards.

H. P. Keeler, who recently completed the first "Torchy" comedy for Master Pictures, Inc., is leaving for California this week.

WANTS WILL OVERTHROWN

Dorothy Parker, who appeared in "The Woman in Room 13" last season, last week in the Surrogate's Court began action to overthrow the probate of the will left by her late husband Robert W. Fennell, which cuts her off without a penny and divides his estate, said to be more than $300,000, between his five brothers and sisters.

The fight now being waged is the culmination of a score or more court adjournments covering a period of several months, during which efforts to bring about a friendly settlement, failed.

Miss Parker, who last August had herself appointed administratrix, claims that her husband, who was killed in action while with the A. E. F. in France, died without leaving a will. In her petition she claimed that he had left nothing but alleged causes of actions against the executors of the estates left by his parents and announced that she was going to file and press these actions against the executors through the courts.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Gulfport & Brown—Military Revue—Ward Bros.—Walter Low & Co.—Bernard & Merritt — "Innocent Eve" — Al. Fields—Fred & Albert. (Last Half)—Russo, Ties & Russo—Chick & Tiny Harvey—"Mr. Chaser"—Bobby Van Horn—Blossom Baird & Co.—Tracey & Mohr—Bollinger & Reynolds.

Boulevard (First Half) — The Scrantons — De Losch & McLauren—Chick & Tiny Harvey—Basil & Allen—Sabbott & Brooks. (Last Half)—Jack Moore Trio—McDermott & Heagney—Frank J. Gardner & Co.—LeRoy & Dresdner & Co.—Mystic Hanson Trio.

Victoria (First Half) 4 Renee Girls—Jimmy Reynolds—Bertram May & Co.—O'Connor & Dixon—Kajiyama. (Last Half)—Mack & Fulton—Eddie Carr & Co.—Harry Lee—Gene Hamilton & Co.

Lincoln Sq. (First Half)—LaDora & Beckman—Seymour & Jeanette—Joceyln & Chapman—Murray Livingston—Stone & Moyer Sisters. (Last Half)—The Scrantons—Bonner & Powers—Emmett Briscoe & Co.—Trovato—Sabbott & Brooks.

Greeley Sq. (First Half)—The Brissons—Minnie Harrison—Mason & Gwynne—Blossom Baird & Co.—Trovato—Russo, Ties & Russo. (Last Half)—Ward & Gowry—Driscoll & Westcott—Lew Welch & Co.—Al. Fields—Orville Stamm.

National (First Half)—Jack Moore Trio—McDermott & Heagney—Frank J. Gardner & Co.—Nelson & Barry Boys—Imperial Four. (Last Half)—Fritchie—Seymour & Jeanette—Loughlin & West—Mary Haynes & Co.

Delancey St. (First Half)—Hall & Guilda—Monte & Parti—Al. Lester & Co.—E. F. Hawley & Co.—Harry Lee—Erford's Golden Whirl. (Last Half)—Herberta—Minnie Harrison—De Loach—& McLauren—Jocelyn & Chapman—O'Connor & Dixon—Gautier's Toy Shop.

Orpheum (First Half) — Herberta — Ward & Lowry—Blair & Crystal—"Mr. Chaser"—Tracey & Mohr. (Last Half)—Fred & Albert—Al. Lester & Co.—Walter Law & Co.—Ward Bros.—Military Revue.

Avenue B (First Half)—Mikado Japs—Lewis & Leonia—Louise Carter & Co.—Ubert Carleton—Mons. Adolphus & Co. (Last Half)—Canaris & Cleo—Mildred Valmore & Co.—Golden Bird—Murray Livingston—Johnson, Howard & Lizette.

BROOKLYN, N. Y.

Metropolitan (First Half)—Bollinger & Reynolds—Bobby Van Dorn—Eddie Carr & Co.—Andrew Mack—Gene Hamilton & Co. (Last Half)—Rose & Dell—Bernard & Merritt—Mullaly, McCarthy & Co.—Andrew Mack—Stone & Moyer Sisters.

DeKalb (First Half)—Linko & Linko—Bonner & Powers—Lew Welch & Co.—Mary Haynes & Co.—Gautier's Toy Shop. (Last Half)—La Dora & Beckman—Gulfport & Brown—E. F. Hawley & Co.—Jimmy Reynolds—Nelson & Barry Boys.

Palace (First Half)—Canaris & Cleo—Golden Bird—Sen. Francis Murphy—Johnson, Howard & Lizette. (Last Half)—John Clark & Co.—Holden & Harron—Frank Farron—Old Homestead 5.

Fulton (First Half)—Orville Stamm—Driscoll & Westcott—Emmett Briscoe & Co.—Leroy & Dresdner—Mystic Hauson Trio. (Last Half)—Linko & Linko—Blair & Crystal—Stan & May Laurel—Mason & Gwynne—Kajiyama.

Warwick (First Half)—Kennedy & Kramer—Mildred Valmore & Co.—Don Mullaly & Co.—Weber & Elliott—Old Homestead Five. (Last Half)—Hall & Guilda—Faye & Jack Smith—Ubert Carlton—Lodi Troupe.

BALTIMORE.

Sinclair & Gray—Ryan & Moore—Anita Arliss & Co.—Julian Rose—Honeymoon Inn.

BOSTON.

(First Half)—Cunninghom & Doreta—Rice & Francis—Hunter, Randall & Senorita—Hughie Clark—Maxine Dancers. (Last Half)—Col. Dimond & Grand—Herman & Clifton—Newport & Stirk—Thos. P. Jackson & Co.—Lew Hawkins—Returned Sailors Revue.

FALL RIVER.

(First Half)—Col. Dimond & Grand—Herman & Clifton—Thos. P. Jackson & Co.—Lew Hawkins—Returned Sailors Revue. (Last Half)—Cunningham & Doreta—Rice & Francis—Hunter, Randall & Senorita — Hughie Clark — Maxine Dancers.

HAMILTON, CAN.

3 Gregorys—Eckhoff & Gordon—Pearl Abbott & Co.—Jones & Jones—Bolla Trio.

HOBOKEN, N. J.

(First Half)—Holden & Herron—Joe Darcey—Lodi Troupe. (Last Half)—Monte & Parti—Dorothy Burton & Co.—Weber & Elliott.

LONDON, ONTARIO, CAN.

(First Half)—Brown's Dogs—Walzer & Walzer—Lowrie & Prince—Shaw & Bernard—Golden Troupe. (Last Half)—Harry Watkins—Tyler & St. Clair—Harry Horton & Co.—Allman & Nevins—Tilyou & Rogers.

MONTREAL, CAN.

Musical Waylands — McLaughlin & Evans — Arthur De Voy & Co.—Taylor & Francis—"Married via Wireless."

NEW ROCHELLE.

First Half)—Fritchie—Faye & Jack Smith—Dorothy Burton. (Last Half)—Sen. Francis Murphy—Mons. Adolphus & Co.

PROVIDENCE.

(First Half)—Aerial Butlers—Newport & Stirk—Challis & Lambert—Hal Johnson & Co.—Mills & Smith—4 Jacks and a Queen. (Last Half)—Phillips & Gordon—Arthur Lloyd—Wardell & Doncourt—4 Volunteers—6 Virginia Steppers.

SPRINGFIELD.

(First Half)—Phillips & Gordon—Arthur Lloyd—Wardell & Doncourt—4 Volunteers—Virginia Steppers. (Last Half)—Aerial Brittons—Challis & Lambert—Hal Johnson & Co.—Mills & Smith—4 Jacks and a Queen.

TORONTO, CAN.

Mack & Salle—Jessie Reed—Johnson Bros. & Johnson—Genaro & Gold—Isabelle D'Armond & Co.—Royal Uyena Japs.

VAUDEVILLE BILLS

(Continued from Page 27)

POLI CIRCUIT

BRIDGEPORT.

Poli—Klass & Termini—Playmates—Nevins & Mack—Chas. McGood & Co. (Last Half)—Worden Bros.—Jack Joyce—The Outcast—"Cave Man Love."

Plaza—Lorimer & Carbrey—Wallace Galvin—Fayden Trio—Five Musical MacLarens. (Last Half)—Pagana—Noodles, Fagan & Co.

HARTFORD.

Palace—Dare Bros.—Reynolds & White—Wm. Morrow & Co.—Carson & Willard—Bert Earle & Girlies. (Last Half)—Jack & Kitty DeMaco—John O'Malley—"The Author"—Klass & Termini—"Playmates."

NEW HAVEN.

Bijou—Martini & Elliott—Pagans—The Outcast—Noodles, Fagan & Co. (Last Half)—Lorimer & Carbrey—Van & York—Sheldon & Haslam—Fayden Trio—Five Musical MacLarens.

Palace—Nora & Sidney Kellog—Meryl Prince Girls—"Cave Man Love." (Last Half)—Nevins & Mack—Royal Pekin Troupe.

SCRANTON.

Poli—Michael—Jack Reddy—Evans & Wilson—Gruber's Animals. (Last Half)—Ladd & Betty Shannon—Clay & Robinson—Tommy Allen & Co.—Innis Bros.—Bert Melrose.

SPRINGFIELD.

Palace—Jack & Kitty DeMaco—Sammy Duncan—Jean Chase & Co.—Four Melody Maids. (Last Half)—Dare Bros.—Marshall & Covert—Nora & Sidney Kellog—Wallace Galvin—"Girlie Club."

WATERBURY.

Poli—Worden Bros.—John O'Malley—Sheldon & Haslam—Longacre Trio—Royal Pekin Troupe. (Last Half)—Martin & Elliott—Reynolds & White—Meryl Prince Girls—Carson & Willard—Bert Earl & Girlies.

WORCESTER.

Poli—Marshall & Covert—"The Author"—Cy Compton & Co. (Last Half)—Sammy Duncan—Four Melody Maids.

Plaza—Van & York—Girlie Club. (Last Half)—Chas. McGood & Co.

WILKES-BARRE.

Poli—Ladd & Betty Shannon—Clay & Robinson—Tommy Allen & Co.—Innis Bros.—Bert Melrose. (Last Half)—Michael—Jack Reddy—Evans & Wilson—Gruber's Animals.

PROCTOR CIRCUIT

NEW YORK CITY.

81st Street—Jno. S. Blondy & Bro.—Harriett McConnell—Anna Held, Jr.—Clifford & Willis—LeGrans—"Love Shop."

Harlem Opera House (First Half)—Maurice & More—Edward Lock & Co.—Haunted Violin—Bernard & Scath—Piantodosi & Walton—Tip Top Quartette. (Last Half)—Adams & Griffith—Four Buttercups—Tuy Benson & Co.—Jos. Grady & Co.

23d Street (First Half)—Pinto & Bicycle—Jack Burdette—Brindamour—Leddy & Leddy—Soda Fountain—Jas. Grady & Co.—Rome & Wager. (Last Half)—Dobbs, Clark & Dares—Ed. Loke & Co.—Allman & Nalle—Piantodosi & Walton—McConnell & Austin.

YONKERS.

Fifth Avenue (First Half)—Four Buttercups—Tony—Fuy Benson & Co.—Dippy Diers—James Thornton—Jones & Moran—McCallon & Carson. (Last Half)—Arthur Geary—But. Earl Girls—Harry Breen—Jed & Ethel Dooley—Le Roy & Lytton—Mabel Be Careful—Reddington & Grant.

58th Street (First Half)—Henry & Moore—The Yaltos—Ward & Van—Thomas Saxotette & Hale—Holland & Oden—Hector — Valentine & Bell. (Last Half)—Flo Hacket & Co.—Scanlon Denno Bros. & Scanlon—Marr & Eyre—Billy K. Wells

125th Street (First Half)—Allen & Nalle—"Mabel Be Careful." (Last Half)—Race & Edge—Thomas & Hale Saxotette—McCormick & Irving—E. F. Carman—Mabel Johnston.

MOUNT VERNON.

(First Half)—Amoros Sisters — Val & Ernie Stanton—Browning & Denny—Fall of Eve—Redington & Grant—Bert Kelton & Co. (Last Half)—Frisco—Helen Keller & Co.—Roode & Francis—Smith & Sauvain—Warren Sisters.

(First Half)—Scanlon, Denno Bros. & Scanlon, Florence Hackett & Co., Fargo & Richards, Submarine F-7. (Last Half)—Jenry & Moore, Ward & Van, Linton & Lawrence, Major Allen, Libby Sparrow.

BROOKLYN, N. Y.

Halsey (First Half)—Francis & Wilson, Fuller & Vance, Arthur Havel & Co., Lowe, Evans & Stella, A Peakin Pekin. (Last Half)—Gualeno & Marguerite, Geo. Stanley & Sister, Chas. Horne & Co., Tom McRae & Co., The Creole Review.

Prospect (First Half) — Frisco, Roode & Francis, Bert Earle & Girls, Otto Bros., Smith & Souvan, Race & Edge. (Last Half)—Willie Hale & Bro., "Last Night," Val & Ernie Stanton, Luba Merroff & Co.

Greenpoint (First Half)—"Last Night," Honeymoon, Jed & Ethel Dooley, Suly & Thornton. (Last Half)—Lew Hawkins, Dippy Diers, Marguerite Ondula.

ALTOONA.

(First Half)—LaToy Bros.—Lancton & Smith—Holmes & Holliston—Hank Brown & Co.—Jones Hawaiians. (Last Half)—Time & Tile—Jack Reddy—Tracey & McBride—Kellom & O'Dare—Black and White Revue.

ALLENTOWN.

(First Half)—The Parshleys—Sid Townes—Whipple, Huston & Co.—Wilkins & Wilkins—Welch, Mealey & Montrose. (Last Half)—Connell, Leon & Zippy—Fern & Maree—Locel—Parish & Peru—Shirley Sisters & Bernie.

AMSTERDAM.

(First Half)—Osaki & Taki—Smith & Farmer—John G. Sparks Co.—Primrose Four—Black and White. (Last Half)—Flying Mayos—Burke & Touhey—Harry Holman & Co.—Frances Kennedy—"Perhaps You're Right."

BINGHAMTON.

(First Half)—Eddie Hill—State Comedy Four—"Around the Map." (Last Half)—Celina's Circus—Baby Gladys—McCarrhy & Faye.

CANTON.

Canton Trio—Ben Smith—"The Night Boat"—Patricola—Bert & Betty Wheeler—Nine Grenadier Girls.

CHESTER.

(First Half)—Bobby Stone & Co.—Murphy & Lachmar—"The Outcast"—Geo. Austin Moore—"A Hungarian Rhapsody." (Last Half)—Billy & Mae Richie—Harmon & Harmon—Jean Adair & Co.—Shea & Carroll—Tommy Allen & Co.

CAMDEN.

(First Half)—Blanchard & Devers—Lots & Lots—Jennier Bros.—Shea & Carroll—Horace Golden & Co. (Last Half)—Maxine Bros. & Bobb—Murphy & Lachmar—Chas. McDonald & Co.—Morey, Senna & Dee—Fas & Frolily.

EASTON.

(First Half)—Connell, Denna & Zippy—Fern & Maree—Local—Mullen & Francis—Shirley Sisters & Bernie. (Last Half)—The Parshleys—Sid Townes—Whipple, Houston & Co.—Wilkins & Wilkins—Welch, Meely & Montrose.

ELIZABETH.

(First Half)—Alvin & Kenny—French Fields & Foley—Roy Briant Co.—Mary Melville & George Rule—Ruth Roye—Petticoat Minstrels. (Last Half)—Evyra Sisters—Looge & Robles—Arthur Havel & Co.—Mulen & Frances—Natalie & Ferrari.

ELMIRA.

(First Half)—Keno & Wagner—Baby Gladys—McCarthy & Faye—Richard the Great. (Last Half)—Kartelli—Claxton & May—McCormick & Winchill—Winifred Gilran & Co.

HARRISBURG.

(First Half)—Harry & Kittie Sutton—Jack Reddy—Black & Waite Revue—Kellum & O'Dare—Time & Tile. (Last Half)—LeToy Bros.—Josephine Leonhart—Mollie Fuller & Co.—Langton & Smith—Gruber's Animals.

HAZELTON.

(First Half)—The Street Urchin—Evans & Wilson—Morey, Senna & Lee—Cheyenne Minstrels. (Last Half)—Three Van Cooks—Strand Trio—Fisher & Gilmore—Rose Moon & Co.

ITHACA.

(First Half)—Kartelli—Claxton & May—Awanna & Girls—Eckert & Moore—Jos. DeKos Troupe. (Last Half)—Keno & Wager—Patrice & Sullivan—Moore & Sears—State Comedy Four—Richard the Great.

JERSEY CITY.

(First Half)—Genevieve Homer—Dobbs, Clark & Dares—Luba Meroff & Co.—McConnell & Austin—Adams & Griffith—Geo. F. Murphy & Co. (Last Half)—Arthur Huston — Tony — "Honeymoon"—Koban & Co.

LANCASTER.

(First Half)—Marlettie's Mannikins—Strand Trio—Fisher & Gilmore—Rose Moon & Co. (Last Half)—Faden Trio—"The Outcast"—Furman & Nash—Hawaiian Serenaders

M'KEESPORT.

(First Half)—Doman—Theda Bernard—Hall & O'Brien—Marie Hat & Revue. (Last Half)—The Renzettas — Josephine Lennard — Jean Gordon's Players.

NEWARK.

(First Half)—Harry Fox & Co.—Alexander Kids—Helen Keller & Co.—McCormick & Irving—E. F. Carman—Harry Breen—Dae Bros.—Warren Sisters.

NEW LONDON.

(First Half)—Ross Miller—Marshall Covert—Strans Twins—Longacre Trio—Four Barts. (Last Half)—McManus & McNulty—Bob & Peggy Valentine—Willie Field—Gladys, Buckridge & Casey.

OTTAWA.

Rosalind & Johnston Co.—Jarvis & Harrison—Bartlette—Pat. Sullivan & Co.

PHILADELPHIA, PA.

Broadway—Willard's Fantasy of Jewels—Maxine Bros. & Bobby—Murray Bennet—McFarlane & Palace—Grenere Bros.—Jones & Green Lee.

Girard—(First Half)—Hamlin & Mack—Three Van Cooks—Furnan & Nash. (Last Half)—Samayoa—Cheyenne Minstrels—Nevins & Mack.

Nixon—(First Half)—Fabor & McGowan—Gardner & Hartman—M. Jares & Co.—Wolfe, Gilbert & Co. (Last Half)—Kutings Animals—Gibson & Cornell—Gene Barrios—Three Dolce Sisters—Cook & Smith.

Grand Street—(First Half)—The Magleys—Five Musical Misses. (Last Half)—The Magleys—Petticoat Minstrels.

William Penn — (First Half)—Samayoa—Faden Trio—Jean Adair & Co.—Lew Wilson—Tommy Allen & Co. (Last Half)—Marlettes Manikins—Lowe, Evans & Stella—Hamlin & Mack—Chas. Wilson—"A Hungarian Rhapsody."

Keystone—Three Beatties—Charles Kenna—Manning, Feeley & Knoll—The Love Garden.

PITTSBURGH.

Fred Mullaly—Charlotte & Leopold—Chas. Ad. Loder & Co.—Rodero—Ross & Ashton—"Melody of Youth"—Billy Davis—Dolly's Pets.

PASSAIC.

(First Half)—Keene & Foxworth—Whitney & Wilson—Sterling & Saxophone Four—Daniels & Waters—Delmar & Kolb. (Last Half)—DeVini & Lenny—Ford & Goodridge—Bobby Stone & Co.—Bernard & Scarth—Chiyo & Chiyo.

PATERSON.

(First Half)—Pedes Training—Harlequin Trio—"Flirtation"—Sam Milton. (Last Half)—Capt. Betts Seals—Lane & Moran—Will H. Armstrong & Co.

PITTSFIELD.

Wright & Wilson—A. O. Duncan—Foley & Latour—Wm. Morrow & Co.—Brower Trio.

PORTCHESTER.

(First Half)—Clark Trio—Malsted & Norton—Alexandria—Maud Muller & Band—Picture, Male & Female. (Last Half)—Jim & Irene Marlyn—Roy Briant & Co.—Ruth Roye.

READING.

(First Half)—Robert Swan—Gillen & Mulcahey—Petticoats—Pariah & Peru—Techow's Cats. (Last Half)—Harry & K. Sutton—Holme & Holliston—Bevan & Flint—Jones Hawaiians.

SCHENECTADY.

(First Half)—The Briants—Tom Gillano—Harry Holman & Co.—Cortez Sisters—My Tulip Girl. (Last Half)—Ozaki & Taki—Dorothy Bremner—My Tulip Girl—Primrose Four—Breen Family.

SYRACUSE.

(First Half)—Flying Mayos—Stewart & Sheldon—Wolfe & Stewart—"Perhaps You're Right"—Howard & Craddock—Nine White Hussars. (Last Half)—Waaka & Lewand Sister—Smith & Farmer—Riggs & Ryan—Ed. Hume & Co.—Tom Gillen—Black & White.

SCRANTON.

(First Half)—Hanson Duo—Leon Varvar—Broadway Higgins. (Last Half)—Worden Bros. — Pagana—New Nestor & Sweethearts—McCabe-Robinson Trio—Goosler & Lusby.

STAMFORD.

(First Half)—Bud Lorraine—Welton & Marshall—Meyers, Burns & Wood—Wilbur & Lyke. (Last Half)—Sterling & Saxophone Four—Corine & Arbucke—Three Kundles.

ORPHEUM TRAINING TREASURERS

The Orpheum Circuit, through E. H. Conway, its new publicity man, has sent out to all the treasurers of all the Orpheum theatres, a card, which is to be put up in the box offices and is to serve to the man in the box office as a guide for him in his dealings with the patrons of the theatre. This card reminds the man in the window that he is the only representative of the Orpheum Circuit whom the public meets personally, and that it is, therefore, up to him to sell the service of the Orpheum Circuit to the public. The card reads as follows:

Good Morning, Mr. Beck

"Good morning, Mr. Beck!"

The young man behind the window grating in the lobby of the Orpheum Theatre lifted his eyes from the ticket rack and bestowed an astonished stare on the prospective patron who had thus strangely addressed him. It was nine o'clock and the box office had just been opened to the public.

"Good morning, Mr. Martin Beck!" repeated the man on the public side of the box office as he extended a bill. "I'd like two good seats for this afternoon's show."

The custodian of the tickets fingered the rack for a moment, selected a pair of coupons, and tossed them on the ledge.

"$1.10, please." The crisp bill snuggled in among the greenbacks with a final crackle. The dime languidly joined the silver.

"Thank you, Mr. Beck!" said the purchaser, as he slipped the tickets into his pocket, "I'm glad to have met you."

"Say," exclaimed the box office man in a puzzled tone as the other turned to go, "what gave you the idea that I was Martin Beck? He's the President of the Circuit, you know, and lives in New York."

"You'll pardon my contradicting you, but I'm afraid you're wrong," was the smiling reply.

"I know I'm not wrong," rejoined the box office man, with just a trace of annoyance, "Mr. Beck is the President of the Circuit and he lives——"

"He lives in every one of forty-five box offices," interjected the other with bland conviction. "He goes to work at 9 a. m. and he quits at 10 p. m. wherever Orpheum tickets are sold. In thirty-six cities in the United States and Canada he daily greets thousands of patrons old and new. If Mr. Beck is smiling, courteous, accommodating, he makes friends for the Orpheum Circuit. If he is not, he may not make enemies for the Orpheum Circuit, but he will not make friends. And it is an important part of his business to make friends. Am I right, Mr. Beck?"

The box office man smiled.

"Sure," he said. "I get what you're driving at. Never saw it quite that way before. I'm the only representative of the Orpheum Circuit that the public actually comes in contact with."

"Exactly. You're the salesman of the Circuit. You're the shop window of the Circuit. And first, last and all the time you're Mr. Martin Beck!"

The line was beginning to form behind the first patron of the day. He stepped away from the window.

"Good-bye, Mr. Beck!" he said cheerily over his shoulder. "See you next week."

"Good-bye, sir, and many thanks. But before you go, won't you be good enough to tell me your name?"

"Oh, just call me the Public," came the laughing reply. "Everybody knows me by that name."

And Mr. Martin Beck, smiling, courteous, accommodating, turned his attention to the next patron.

In forty-five theatres in thirty-six cities.

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH — EDWARD F. ALBEE — A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN SPENCER TENNEY

A VAUDEVILLE WRITER OF VAUDEVILLE MATERIAL THE AUDIENCES OF VAUDEVILLE LIKE. WRITE FOR ME TO WRITE FOR YOU.

Allen Spencer Tenney,
1493 Broaway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgement, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgement will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau
(NEW YORK CLIPPER, 1604 Broadway, New York

..... Date .....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled .....

for Registration.

NAME .....

ADDRESS.....

WIGS and BEARDS

IN All Styles and Qualities

THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

PAPER HATS

for Carnivals, Parades, Dancing. Doz. 35c. up
Catalog free
GUS KLIPPERT, 46 Cooper Sq., N. Y.

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only $1.00 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 315 East Fifth St., Cincinnati, Ohio.

WIGS WORTH WHILE — Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 46th St. New York

Salesmen Wanted. Big Commissions Selling The Bartholomew Corn Popper and Peanut Roaster. Easy payments. Profits pay for machine. Candy scarcity brings about big demand for popcorn and peanuts. Storekeepers need machine to bolster up dwindling profits. Easy to sell. Good territory open. Live leads. Write quick.
O. Y. Bartholomew, 1402 Landis Ave., Vineland, N. J.

Large List New, Professional and Amateur, **PLAYS**, Vaudeville Acts, Stage Monologs, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Readings, Recitations, Dialogs, Special Entertainments, Speakers, Pageants, Motion Songs, Shadow Plays, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. CATALOGUE FREE.
T. S. DENISON & CO., DEPT. 17, CHICAGO

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

DANCING SCHOOLS.

Harvey Thomas, 316-18-20-59 E. Van Buren St., Chicago, Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL CLASSES

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.

Schell's Scenic Studio
581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio
Room 502, 1493 B'way, N. Y. C. Bryant 1925.

SCENERY FOR HIRE AND SALE

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.), New York.

THEATRICAL PROPERTIES.

John Brunton Studios
226 W. 41st St., N. Y.—Bryant 5914.

VENTRILOQUIST FIGURES.

Ben Hobson, 1549 Benson Ave., Westchester, N. Y.

VIOLINS AND SUPPLIES.

August Gemunder & Sons, 141 W. 42d St., N. Y.

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 231 & MADISON ST.
CHICAGO
200 W. 44 STREET NEW YORK N.Y.

FUNNIEST PARODY EVER WRITTEN
THE
FACE ON THE BARROOM FLOOR
Incl. Original Bar Room Monologue
$1.00
ELMER TENLEY
317 Strand Theatre Building, N. Y. City

Mme. F. Katz

Theatrical Costumer
116 W. 48th St., New York
Tel. 3440 Bryant

BERT LEVEY CIRCUIT

VAUDEVILLE THEATRES
Alcazar Theatre Building,
SAN FRANCISCO

SECOND-HAND THEATRICAL COSTUMES WANTED!

ANY PERIOD.

Must be first-class. Write, giving particulars.

LOUIS LEVY
204 W. 118th STREET NEW YORK

PLAYS

FREE Catalog of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-up Goods, etc.

Fitzgerald Publishing Corporation
18 Vesey St. Dept. D. New York

BAL'S DREADNAUGHT

A GOOD TRUNK AT
A VERY LOW PRICE

BAL'S XX

OUR STANDARD TRUNK
FULLY GUARANTEED

Bal's Star

OUR TRUNK DE LUXE

TRUNKS

WILLIAM BAL COMPANY
145 West 45th St.
or
4 West 22nd St.
NEW YORK CITY

Show Printing

Heralds, Tonighters, Dodgers, Tack and Window Cards, Half Sheets, One Sheets, Three Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type Work Only. No Stock Paper. Everything Made to Order. Union Label Printing. Write for Prices.

GAZETTE SHOW PRINTING COMPANY
MATTOON ILLINOIS

STAGE
J. MILLER & SONS INC
NEW YORK SHOES CHICAGO

The world's largest manufacturers of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York
1554 B'way at 46th St.
Chicago
State and Monroe Sts.

Vaudeville Acts, Musical Shows
Burlesques, Etc.

TAKE NOTICE!

I am ready to write original numbers, words and music. Also perfect arranging. Prompt delivery. HUGH W. SCHUBERT, Yorkville Theatre, New York, or 489 State St., Brooklyn.

WARDROBE PROP TRUNKS

$5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
Parlor Floor, 25 W. 31st St., N. Y. City

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

WIG

Real Human Hair, Irish Comedian, Jew, Dutchman, Clown, $1.00, $1.50 each. Negro, 75c. Lady wig, $2.50, $5.00 each. Tights, $1.75. Hair Mustache or Chin Beard, 25c. each. Catalog free.
GUS KLIPPERT, 46 Cooper Sq., New York.

THE TECHNICAL PRESS, NEW YORK